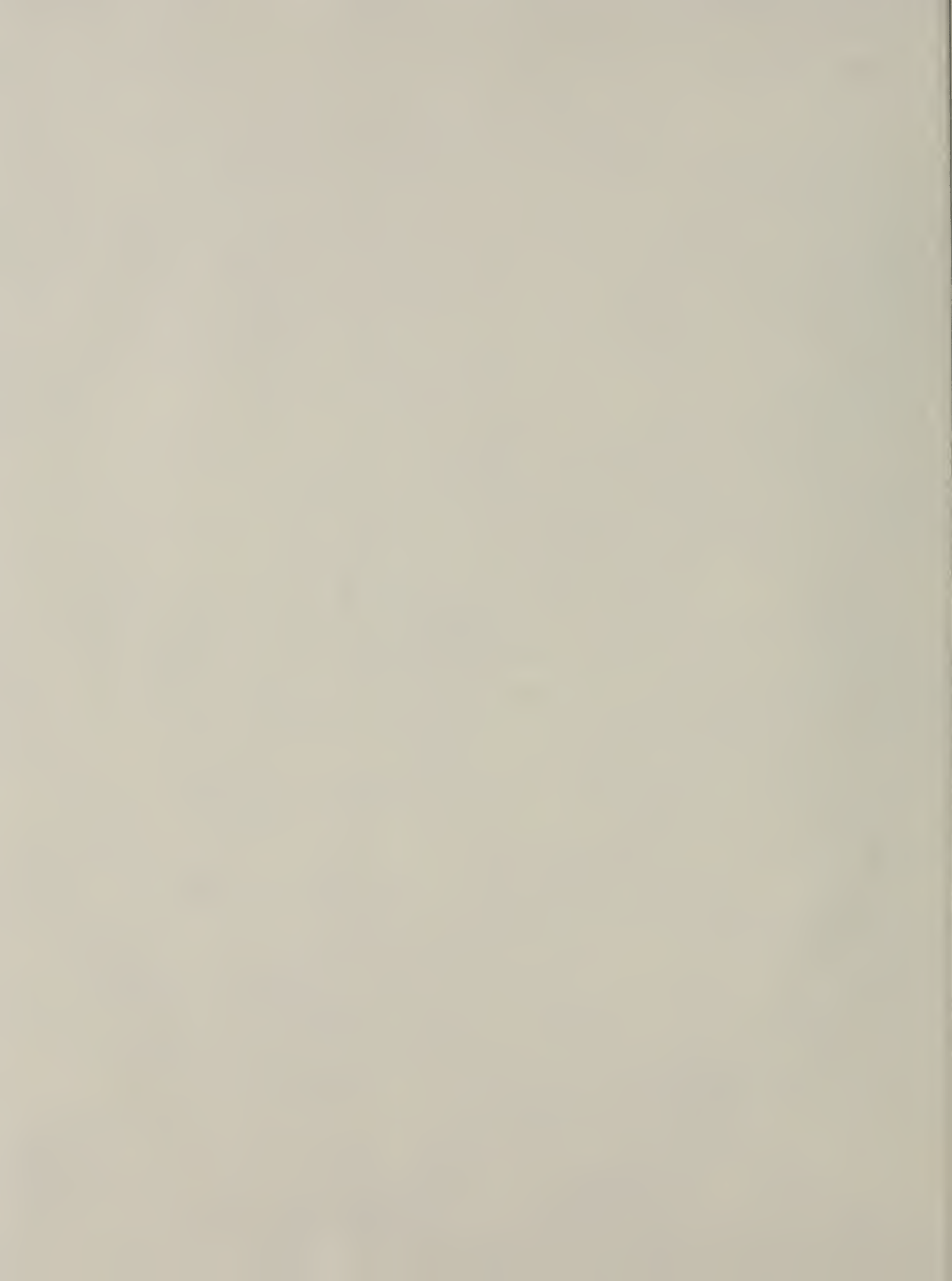




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1987-88 Program Guide

Alumni Association

Myron Bloom, Seymour Lipkin, Aaron Rosand	Sep 30
Jorge Bolet	Feb 7
Roger Blackburn, Jonathan Blumenfeld, Keith Chapman, Judit Jaimes, Mei-Chen Liao, Sharon Bertha McCabe, Richard Ranti, Yvette Tausinger, Janellen Farmer Vogan	Mar 13

Commencement

May 7

Faculty Series

Jeffrey Khaner, Anne Epperson, Julius Baker	Feb 1
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Federal Reserve Bank of Philadelphia and CIM Series

Oct 7, Nov 4, Dec 2.
Feb 3, Mar 2, Apr 6

Lecture Series

Harold Schonberg	Nov 8
Daniel Webster	Jan 26
Edward Aldwell	Mar 22

Master Classes

Murray Perahia	Nov 3
Todd Duncan	Apr 5

Opera

Menotti, <i>Amelia Goes to the Ball</i> , <i>The Medium</i>	Nov 5
Evening of Staged Scenes	Dec 17
Mozart, <i>Così fan tutte</i>	Feb 2
Evening of Operatic Scenes	Mar 1
Offenbach, <i>La Perichole</i>	Apr 22, Apr 24
Program of Staged Scenes	May 4

Orchestra

Oct 16, 18, Dec 2, Feb 13, 14,
Mar 29, 31

Other Performances

Richard Wernick, Tonalities in 20 th Century Music	Jan 15
Diamond Jubilee Birthday Celebration honoring Dr. Vladimir Sokoloff	Feb 21

James Wolfensohn Concert Series	Apr 12
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The Curtis Institute of Music

Alumni Association, District IV

Presents

A
Concert
Mini-
Series

September 30, 1987

Featuring

Myron Bloom

Seymour Lipkin

Aaron Rosand

Curtis Hall

1726 Locust Street • Philadelphia, PA

**All proceeds benefit the students of
The Curtis Institute of Music**

Myron Bloom, french horn

Seymour Lipkin, piano

Aaron Rosand, violin

Sonata in C minor, Opus 30,
No. 2 (1802)

Ludwig van Beethoven
(1770 - 1827)

Allegro con brio
Adagio cantabile
Scherzo: Allegro
Finale: Allegro

Mr. Rosand • Mr. Lipkin

Trio in E-flat major, Opus 40
(1865, revised 1891)

Johannes Brahms
(1833 - 1897)

Andante
Scherzo: Allegro
Adagio mesto
Finale: Allegro con brio

Mr. Rosand • Mr. Bloom • Mr. Lipkin

Intermission

Sonata in E-flat major,
Opus 18 (1887)

Richard Strauss
(1864 - 1949)

Allegro, ma non troppo
Improvisation: Andante cantabile
Finale: Andante — Allegro

Mr. Rosand • Mr. Lipkin



The Curtis
Institute
of Music
*Alumni
Association
District IV*

Federal Reserve Bank of Philadelphia
and
Curtis Institute of Music
present
A Student Recital

October 7, 1987
12:15 p.m.

I

Sonata in F Major (1838) (edited and discovered
by Yehudi Menuhin)

Felix Mendelssohn

Allegro vivace
Adagio
Assai vivace.

Charles Wetherbee — violin

Tina Toglia — piano.

II

Shepherd! Thy Demeanour Vary

Thomas Brown

Come, Let's Be Merry (Old English Songs arranged by H. Lane Wilson—Anon.)

Remember Me

The Music of the Night

from the musical *Phantom of the Opera* Andrew Lloyd Webber

Steal Me, Sweet Thief

from the opera *The Old Maid and the Thief*

Gian Carlo Menotti

Olive Rachelle Lynch — soprano

Eun-Young Kwak — piano.

III

"Jota Navarra" Opus 22 No. 2

Pablo Sarasate

"Playera" Opus 23 No. 1

Pablo Sarasate

"Zapateado" Opus 23 No. 2

Pablo Sarasate

Charles Wetherbee — violin

Tina Toglia — piano.

No Smoking Please
Next Curtis Concert
Wednesday, November 4, 1987



**THE SYMPHONY ORCHESTRA
OF
THE CURTIS INSTITUTE OF MUSIC**

conducted by

WILLIAM SMITH

with

JULIUS BAKER, *Flute*



FRIDAY 16 OCTOBER 1987 at 8:00pm
THE HAVERFORD SCHOOL
HAVERFORD, PA

SUNDAY 18 OCTOBER 1987 at 8:00pm
THE SHUBERT THEATER
PHILADELPHIA, PA

THE CURTIS INSTITUTE OF MUSIC
Gary Graffman, Artistic Director

THE SYMPHONY ORCHESTRA
OF
THE CURTIS INSTITUTE OF MUSIC

conducted by
WILLIAM SMITH
with
JULIUS BAKER, *Flute*

Overture to ***The Magic Flute*** Wolfgang Amadeus Mozart
(1756-1791)

Symphony No. 5 in E-flat Major, Op. 82 Jean Sibelius
(1865-1957)

Tempo molto moderato - Allegro moderato - Presto
Andante mosso, quasi allegretto
Allegro molto

INTERMISSION

Halil Leonard Bernstein
(1918-)

(For Solo Flute, with Piccolo, Alto Flute,
Percussion, Harp, and Strings)

JULIUS BAKER, *Flute*

Suite from ***The Three-Cornered Hat*** Manuel de Falla
(1876-1946)

The Neighbor's Dance
The Miller's Dance
Final Dance

Come Have A Ball!

**The Friends of Curtis' Annual Gala
to benefit the Curtis Student Assistance Fund**

features

**GIAN CARLO MENOTTI'S
AMELIA GOES TO THE BALL and THE MEDIUM**

**THURSDAY, NOVEMBER 5 at 7:30 PM
THE ACADEMY OF MUSIC**

'AMELIA GOES TO THE BALL' - This comic chamber opera set in Italy at the turn of the century describes the difficulties of a young matron determined, against all obstacles (especially her husband), to attend the first ball of the season.

'THE MEDIUM' - In stark contrast, this tragic opera is a contemporary melodrama based on the conflict between reality and the occult.

Benefactorspriority seating in Boxes
pre-performance Cocktail Buffet
post-performance Champagne Reception Sold Out

Sponsorspriority seating in Boxes
pre-performance Cocktail Buffet
post-performance Champagne Reception Sold Out

Patronspriority seating in Parquet
post-performance Champagne Reception \$100

Contributorspriority seating in Parquet Circle \$ 35

**Student and senior
citizen discounts**in Balcony \$ 10

BLOCKS OF TICKETS FOR GROUPS AVAILABLE

Please send me tickets to this special event.

_____ Patron tickets at \$100 each \$ _____

_____ Contributor tickets at \$35 each \$ _____

_____ Student/senior citizen tickets at \$10 each \$ _____

TOTAL ENCLOSED \$ _____

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CITY/STATE/ZIP _____

Home Phone _____ Business Phone _____

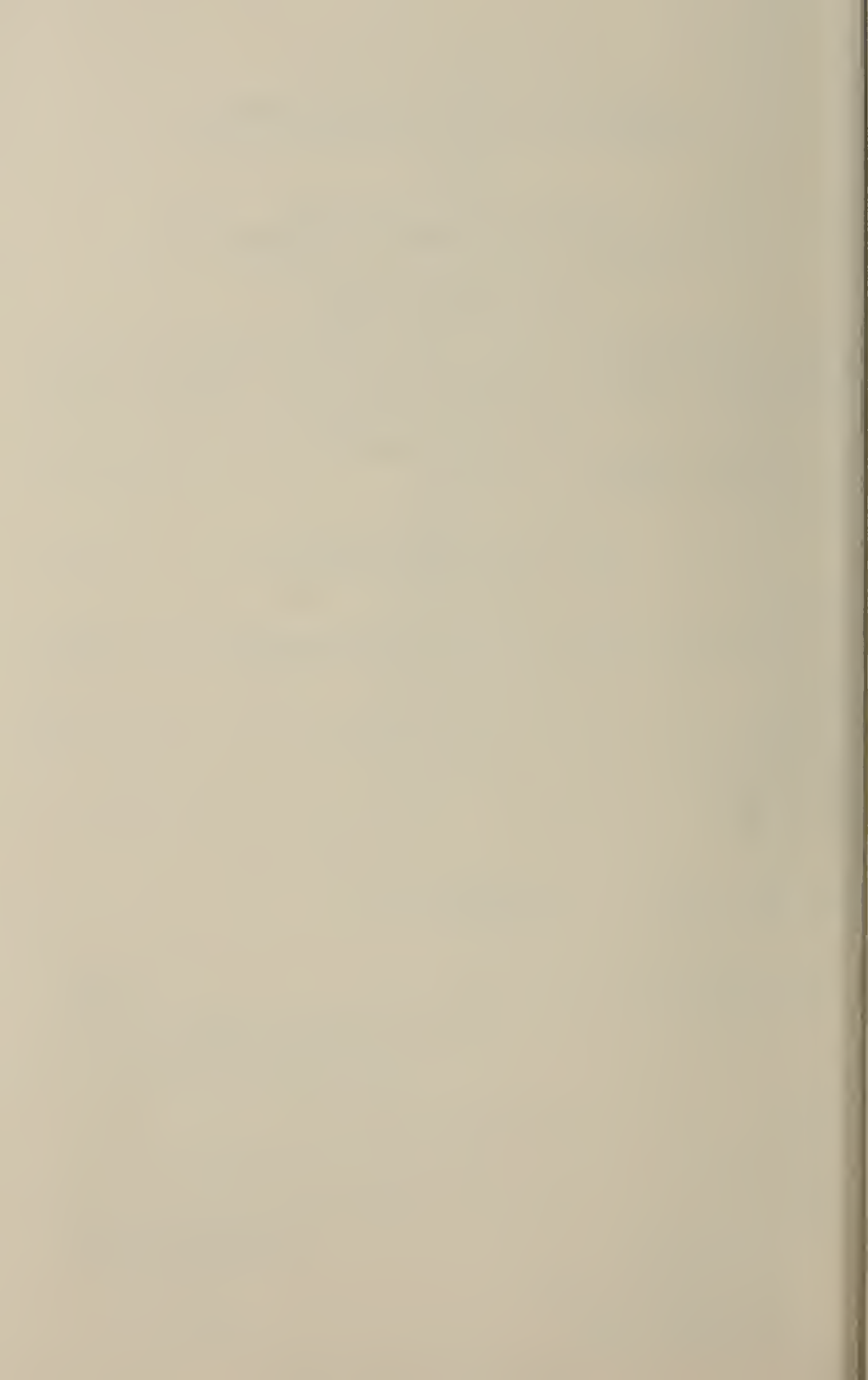
Please return this form to:

**Development Office
The Curtis Institute of Music
1726 Locust St.
Philadelphia, PA 19103**

**For further information
about the concert season**

— Call —

215-893-5279



SIBELIUS: Symphony No. 5 in E-flat major. Op. 82

Sibelius's seven symphonies appeared over a span of twenty-five years (1899-1924). Through all those years he had problems with symphonic form and what it should convey. In 1907 he met with a quite different kind of symphonist, Gustav Mahler. They discussed the "essential nature of symphony." Sibelius spoke of the symphony's rightness of style, its economy of means, its elegance of structure, and of its musical logic which created relationships between themes and motifs. But for Mahler, that wasn't enough. For him the symphony had to "be like the world. It must embrace everything." These thoughts about form and content continued to perplex Sibelius when he began work on the Fifth Symphony in 1914, with World War I having just begun. According to one biographer Sibelius felt he had to suffer "for obstinately composing symphonies at a time when almost all composers have sought other forms of expression. Perhaps the title has injured my symphonies; but since they correspond to what in my opinion belongs to the idea of symphony, it was impossible for me to obtrude designations that would have given a false impression of my purposes."

The symphony was first cast in four movements and performed that way in 1915 (to great success). But the composer was unhappy with it, revised it, and made the first two movements into one. This version was performed in 1916. But he remained unsatisfied, and it wasn't until 1919 that the piece first appeared in its final form. In a letter of 20 May 1918, Sibelius wrote that the piece was "in new form - as good as recomposed, on which I work every day. Movement I completely new, Movement II reminiscent of the old, Movement III reminiscent of the old first movement's end, Movement IV the old motives but stronger in working out. The whole is, if I may say so, a climax to the end. It triumphs." Sir Donald Tovey, the English writer, referred to those sublime concluding passages for strings and horns as the swinging of Thor's hammer. A month before he wrote that letter, Sibelius heard the German bombardment of Helsinki. Of it he wrote, "The crescendo as the thunder of the guns came nearer lasted for nearly thirty hours and ended in a fortissimo I could never have dreamed of." He never indicated whether or not that crescendo had any influence on the imposing peroration of the symphony. Perhaps he didn't want listeners to think that a symphony did, after all, "embrace everything."

BERNSTEIN: Halil for Flute and Orchestra

Writer Peter Gradenwitz tells us of Halil that "this 'nocturne,' which fulfills Arnold Schoenberg's demand that everything of supreme value in art music must show 'heart' as well as 'brain,' perfectly amalgamates the lyrical and dramatic elements characterizing Bernstein's unmistakable individual style. The entire work is shaped by the expressive opening 12-tone flute melody." Bernstein wrote Halil in 1981, dedicating it to "The spirit of Yadin, and to his fallen brothers." Yadin Tanenbaum was a 19-year-old Israeli flutist killed in the 1973 Arab-Israeli war. Bernstein writes, "I never knew Yadin Tanenbaum, but I know his spirit. Halil (the Hebrew word for flute) is formally unlike any other work I have written, but is like much of my music in its struggle between tonal and nontonal forces. In this case I sense that struggle as involving wars and the threat of wars, the overwhelming desire to live, and the consolations of art, love, and the hope for peace. It is a kind of night-music which, from its opening 12-tone row to its ambiguously diatonic final cadence, is an ongoing conflict of nocturnal images: wish-dreams, nightmares, repose, sleeplessness, night terrors - and sleep itself, **Death's twin brother** . . ."

FALLA: Suite from The Three-Cornered Hat

As early as 1905 Falla thought about a musical setting of Pedro de Alarcon's story, "The Three-Cornered Hat." Hugo Wolf had used the story for his opera "Der Corregidor" (the Corregidor was the resident magistrate in Spanish towns). In 1916 Serge Diaghilev asked Falla to work with the Russian Ballet in making a setting of the composer's successful **Nights in the Gardens of Spain** for the dance troupe. But Falla suggested instead a new work based on Alarcon. The resulting piece was first tried out in Madrid as a mime with the title, "The Corregidor and the Miller's Wife." Diaghilev was impressed, made some cogent suggestions for changes, and presented the new ballet in London in 1919. Ernest Ansermet conducted, Leonid Massine did the choreography, and Pablo Picasso designed the sets and costumes. One change was the title, which became again **The Three-Cornered Hat**, that style of hat being a kind of badge of office for the Corregidor.

The ballet deals with the farcical attempts of the lecherous magistrate to seduce the town miller's wife. Of the two suites Falla drew from the complete work, the second comprises three sections. We have a Dance of the Neighbors, in which the miller, his wife, and their neighbors celebrate St. John's Night to the sinuous rhythms of the Seguidillas. Then the miller performs his dance, a Farruca, with its distinctive display of Latin machismo, much akin to the strutting of a preening peacock. In the ballet the Corregidor manages to get the miller unjustly jailed. The bumbling lecher then renews his pursuit of the girl. But he tumbles into the millstream. The miller escapes, police hot on his trail. A general pandemonium ensues, but, as the exhilaration of the final Jota tells us, everything turns out fine: the couple is reunited, virtue triumphs, the good sense of the commonfolk prevails, and the hapless Corregidor's straw effigy is hurled up in a blanket.

—HOWARD KORNBLUM



THE FRIENDS OF CURTIS

At The Curtis Institute of Music, there are 180 young musicians of exceptional talent training for careers as performing artists. You can help this coming generation of composers, conductors, instrumentalists, and singers prepare for the future.

The Friends of Curtis have an important role in helping to advance the careers of the gifted young musicians studying at the Institute. Membership brochures detailing special benefits for Friends can be obtained at the Main Reception Desk at Curtis or by calling the Friends' Membership Office at (215) 893-5254.

THE ORCHESTRA

VIOLINS

Ruggero Alliffranchini
Sang Eun Bae
Ivan Chan
Huifang Chen
Harvey DeSouza
Sigrun Edvaldsdottir
Kimberly Fisher
Ghislaine Fleischmann
Pamela Frank
Moshe Hass
Yumi Hwang
Wanchi Huang
Ellen Maria Justen
Gloria Justen
Hyun A Kim
Amy Kinney
Nicholas Kitchen
Elissa Koljonen
Aimee Kreston
Yayoi Numazawa
Jennifer Orchard
Paul Pesthy
Emi Resnick
Paul Roby
Desiree Ruhstrat
Si-Yeon Ryu
Kamilla Schatz
Lee-Chin Siow
Jennifer Startt
Lara St. John
Scott St. John*
James Umber
Charles Wetherbee

VIOLAS

Anna Marie Ahn
Jean-Marc Apap
J. David Arnott
En-Sik Choi
Anibal Dos Santos
William Goodwin
Susan Gulkis
Scott Ligocki
Gerry Rice
Kurt Rohde
Michael Strauss

*Concertmaster

CELLOS

Derek Barnes
Kirsten Dalley
Evan Drachman
Emmanuel Feldman
Yee-Sun Kim
John Koen
Soo-Hyun Lee
Kristin Ostling
Peter Parthun
Wilhelmina Smith
Wendy Sutter

DOUBLEBASSES

Pascale Delache
Joelle Fancher
Glenn Gordon
John Moore
Geoffrey Osika
Michael Steer
Kevin Switalski

HARPS

Kyung-Hee Kim
Marie-Pierre Langlamet
Jung-Wha Lee
Rong Tan

FLUTES

Lisa Byrnes
Kristan Cybriwsky
Joshua Smith
Hye-Ri Yoon

OBOES

Jonathan Fischer
Jennifer Kuhns
Peter Smith
Robert Walters

CLARINETS

Nicola Everton
Vinicio Meza
Sean Osborn
Erika Shrauger
Dennis Strawley

BASSOONS

Gerald Alleva
Matthew Bender
Mary Ellen Harris
Mark Timmerman

HORNS

Nicola Averill
Suzanne George
Richard King
Michael Motise
Paul Osmond
Richard Swartz

TRUMPETS

Bibi Black
Anthony DiLorenzo
Frank Ferraro
Christopher Hendricks
Donald Hughes

TROMBONES

William Ki Ho Chang
John DiLutis
John J. Freeman
Darrin Milling

TUBA

Craig Knox

TIMPANI/PERCUSSION

Benjamin Ramirez
A. Scott Robinson
Robert Slack
Frderick Zweifel

ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

ORCHESTRA MANAGER

Richard Zuch

A decorative musical staff with notes and a central illustration of two cherubs playing trumpets flanking a lyre.

The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time for our recitals is 8:00pm. We would appreciate your leaving home early enough so that you arrive at Curtis Hall before 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

Hours of physical application and mental concentration produce the results you hear at these recitals. The Institute is proud to present this highly specialized, gifted group of young performers. We hope you bring to our concerts - along with your love for music - an awareness of the audience's sensibilities. It's unfair to expect a very young child to sit quietly through a concert, and it's grossly unfair to impose such a child on a music-loving audience. Please do not bring very young children to our concerts.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

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PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

. . . what can be more strange, than that the rubbing of a little Hair and Cat-gut together, shou'd make such a mighty alteration in a Man that sits at a distance?

- Jeremy Collier, 1702

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IN MEMORIAM

CLARENCE ANDERSON

Mr. Anderson, who gave the Institute many years of dedicated service and was a familiar figure to our recital audiences, passed away on June 8, 1987. The students and the Administration remember him with fondness.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Wednesday 21 October 1987 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

SECOND STUDENT RECITAL

Prelude, Chorale, and Fugue

César Franck
(1822-1890)

Hugh Sung, piano

Sonata No. 2 for Cello and Piano, Op. 58

Felix Mendelssohn
(1809-1847)

Allegro assai vivace
Allegretto scherzando
Adagio
Molto allegro e vivace

Soo-Hyun Lee, cello
Robert Koenig, piano

Polonaise Brillante in A major, Op. 21

Henri Wieniawski
(1835-1880)

Sigrun Edvaldsdottir, violin
Hugh Sung, piano

Hugh Sung: Student of Seymour Lipkin

Soo-Hyun Lee: Student of Orlando Cole

Robert Koenig: Student of Dr. Vladimir Sokoloff

Sigrun Edvaldsdottir: Student of Jascha Brodsky & Jaime Laredo

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Listen to music religiously, as if it were the last strain you might hear.
-Henry David Thoreau

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

Avner Arad: Student of Seymour Lipkin
Meng-Chieh Liu: Student of Eleanor Sokoloff
Evan Drachman: Student of Orlando Cole
Nozomi Takashima: Curtis '83, guest artist

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. . . be it laughter or tears, feverish passion or religious ecstasy, nothing, in the category of human feelings, is a stranger to music.

- Paul Dukas

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Sunday 25 October 1987 at 3:00pm

The Edith L. Prostkoff Memorial Concert Series

FOURTH STUDENT RECITAL

THE MUSIC OF LUKAS FOSS

Two-Part Inventions for Piano

Lukas Foss
(1922-)

Meng-Chieh Liu, piano

Capriccio for Cello and Piano

Lukas Foss

Evan Drachman, cello
Nozomi Takashima, piano

Cave of the Winds

Lukas Foss

Lisa Byrnes, flute Jennifer Kuhns, oboe
Erika Shrauger, clarinet Mary Ellen Harris, bassoon
Michael Motise, horn

INTERMISSION

Echoi for Four Soloists

Lukas Foss

Echoi I

Echoi II

Echoi III (on a childhood tune)

Matthew Herskowitz, piano Nicola Everton, clarinet
Mina Smith, cello Robert Slack, percussion

Solo Observed

Lukas Foss

Lukas Foss, piano Terence Flanagan, organ
Marie-Pierre Langlamet, harp Benjamin Ramirez, percussion

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Meng-Chieh Liu: Student of Eleanor Sokoloff
Lisa Byrnes: Student of Julius Baker & Jeffrey Khaner
Jennifer Kuhns: Student of Richard Woodhams
Erika Shrauger: Student of Donald Montanaro
Mary Ellen Harris: Student of Bernard Garfield
Michael Motise: Student of Myron Bloom
Terence Flanagan: Student of John Weaver
Marie-Pierre Langlamet: Graduating student of Marilyn Costello
Benjamin Ramirez: Student of Michael Bookspan
Evan Drachman: Student of Orlando Cole
Nozomi Takashima: Curtis '83, guest artist
Matthew Herskowitz: Student of Seymour Lipkin
Nicola Everton: Graduating student of Donald Montanaro
Mina Smith: Student of David Soyer
Robert Slack: Graduating student of Michael Bookspan
Anthony Gigliotti prepared Cave of the Winds
Felix Galimiri prepared Echo!

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Composing is like making love to the future

-Lukas Foss

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Dr. Vladimir Sokoloff, Director of Concert Programs



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Monday 26 October 1987 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FIFTH STUDENT RECITAL

Suite No. 3 in C major for
Unaccompanied cello, S. 1009

Johann Sebastian Bach
(1685-1750)

Prelude - Allemande - Courante -
Sarabande - Bourée - Gigue

Derek Barnes, cello

La Regata Veneziana

Gioacchino Rossini
(1792-1868)

Anzoleta before the regatta
Anzoleta during the passing of the regatta
Anzoleta after the regatta

Jennifer D. Jones, soprano
Gary Gress, piano

Concerto No. 5 in A major, K. 219

Wolfgang Amadeus Mozart
(1756-1791)

Allegro aperto
Adagio
Rondo: tempo di menuetto

Sigrun Edvaldsdottir, violin
Tina Toglia, piano

Derek Barnes: Student of Orlando Cole

Jennifer Jones: Student in the Opera Program
with Ignace Strasfogel

Gary Gress: Student of Dr. Vladimir Sokoloff

Sigrun Edvaldsdottir: Student of Jascha Brodsky & Jaime Laredo

Tina Toglia: Student of Dr. Vladimir Sokoloff

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Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

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In any corner of the earth where solitude and imagination go hand in hand, men learn soon enough to love music.

- Stendhal

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Wednesday 28 October 1987 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

SIXTH STUDENT RECITAL

Concerto VI for Organ

Allegro

(transcribed by E. Power Biggs)

Antonio Soler
(1729-1783)

Trio Sonata No. 6 in G major, S. 530

Vivace

Lento

Allegro

Johann Sebastian Bach
(1685-1750)

Chorale No. 2 in B minor (1890)

César Franck
(1822-1890)

Colin Bruce Howland, organ

Sonata for Violin and Piano in G minor

"The Devil's Trill" (transcribed by Fritz Kreisler) (1692-1770)

Larghetto

Allegro energico

Allegro assai

Giuseppe Tartini

Yumi Hwang, violin
Robert Koenig, piano

Duo for Violin and Viola in G major, K. 423

W. A. Mozart
(1756-1791)

Navarra for Two Violins and Piano

Pablo de Sarasate
(1844-1908)

Lara St. John & Scott St. John, violins
Scott St. John, viola
Robert Koenig, piano

Colin Bruce Howland: Student of John Weaver

Yumi Hwang: Student of Jascha Brodsky

Robert Koenig: Student of Dr. Vladimir Sokoloff

Lara St. John: Graduating student of Yumi Ninomiya Scott
and Arnold Steinhardt

Scott St. John: Student of Jascha Brodsky & Arnold Steinhardt

The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time for our recitals is 8:00pm. We would appreciate your leaving home early enough so that you arrive at Curtis Hall before 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

Hours of physical application and mental concentration produce the results you hear at these recitals. The Institute is proud to present this highly specialized, gifted group of young performers. We hope you bring to our concerts - along with your love for music - an awareness of the audience's sensibilities. It's unfair to expect a very young child to sit quietly through a concert, and it's grossly unfair to impose such a child on a music-loving audience. Please do not bring very young children to our concerts.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Proskoff Memorial Concert Series is generously supported by Mr. Robert Proskoff in loving memory of his wife.

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The organ, to my eyes and ears, is the king of instruments.
- Wolfgang Amadeus Mozart

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Friday 30 October 1987 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

SEVENTH STUDENT RECITAL

Fantasie in C major, Op. 15 "Wanderer"
Allegro con fuoco ma non troppo - Adagio -
Presto - Allegro

Franz Schubert
(1797-1828)

Soojin Park, piano

INTERMISSION

Poème for Violin and Piano, Op. 25

Ernest Chausson
(1855-1899)

Sang-Eun Bae, violin
Suzanne Rice, piano

Suite for Two Cellos and Piano

Gian Carlo Menotti
(1911-)

Introduction: allegro

Scherzo: allegro

Arioso: lento

Finale: allegro

Kristin Ostling, cello Derek Barnes, cello
Audrey Axinn, piano

Soojin Park: Student of Gary Graffman
Sang-Eun Bae: Student of Jascha Brodsky
Suzanne Rice: Student of Dr. Vladimir Sokoloff
Kristin Ostling: Student of Orlando Cole
Derek Barnes: Student of Orlando Cole
Audrey Axinn: Student of Dr. Vladimir Sokoloff

Orlando Cole prepared the Menotti

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The Edith L. Probst Memorial Concert Series is generously supported by Mr. Robert Probst in loving memory of his wife.

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The cello is like a beautiful woman who has not grown older, but younger with time, more slender, more supple, more graceful.
- Pablo Casals

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Howard Kornblum, Director of Concert Division

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I conclude that musical notes and rhythms were first acquired by the male or female progenitors of mankind for the sake of charming the opposite sex.

- Charles Darwin

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Tuesday 3 November 1987 at 7:00pm

THE CURTIS MASTER CLASS SERIES

MURRAY PERAHIA

Sonata No. 4 in Eb major, Op. 7

Ludwig van Beethoven
(1770-1827)

Juhee Suh

Fantasy in C major, Op. 17

Robert Schumann
(1810-1856)

Avner Arad

Ballade No. 4 in F minor, Op. 52

Frederick Chopin
(1810-1849)

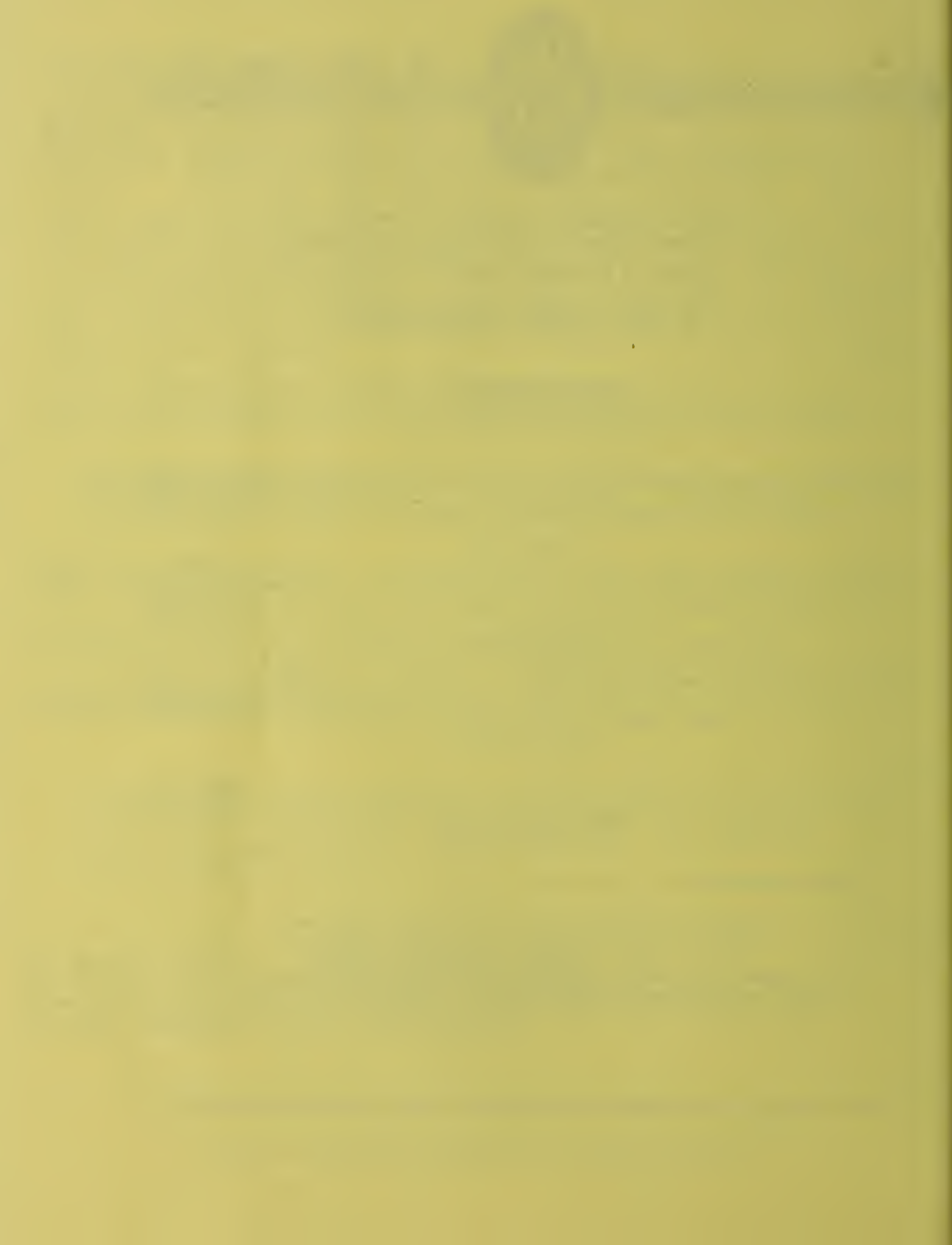
Eric Zivian

Concerto No. 4 in G major, Op. 58

Beethoven

Min Kyung Kwon
Eun-Young Kwak

Juhee Suh: Student of Mieczyslaw Horszowski
Avner Arad: Student of Seymour Lipkin
Eric Zivian: Student of Gary Graffman
Min Kyung Kwon: Student of Eleanor Sokoloff
Eun-Young Kwak: Student of Dr. Vladimir Sokoloff



Ivan Chan, violin Yumi Hwang, violin
Scott St. John, viola Wilhelmina Smith, cello

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Peter Parthun: Student of Orlando Cole
Colin Howland: Student of John Weaver
Sigrun Edvaldsdottir: Student of Jascha Brodsky & Jaime Laredo
Tania Lee: Student of Gary Graffman
Ivan Chan: Graduating student of Jascha Brodsky & Jaime Laredo
Yumi Hwang: Student of Jascha Brodsky
Scott St. John: Student of Jascha Brodsky & Arnold Steinhardt
Wilhelmina Smith: Student of David Soyer

Felix Galimir prepared the Dvořák

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Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the secret places of the soul.

- Plato

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

Federal Reserve Bank of Philadelphia
and
Curtis Institute of Music
present
A Student Recital

November 4, 1987
12:15 p.m.

I

Prelude, Chorale and Fugue

Cesar Auguste Franck

HUGH SUN - piano

II

Sonata in E Flat, Opus 12, No. 3

Ludwig van Beethoven

Allegro con spirito
Adagio con molt' espressione
Rondo: Allegro molto

KIMBERLY FISHER - violin

HUGH SUNG - piano

III

Sonata No. 3, Opus 27, "Ballade" for solo violin

Eugene Ysaye

KIMBERLY FISHER - violin

IV

Septet for Piano, Winds and Strings

Igor Stravinsky

Passacaglia
Gigue

MENG CHIEH LIU - piano

KURT ROHDE - viola

SUZANNE GEORGE - horn

MARK TIMMERMAN - bassoon

KIMBERLY FISHER - violin

DEREK BARNES - cello

DENNIS STRAWLEY - clarinet

No Smoking Please
Next Curtis Concert
Wednesday, December 2, 1987



THE FRIENDS OF CURTIS
AND
THE CURTIS INSTITUTE OF MUSIC
PRESENT

The Menotti Gala Benefit

FEATURING

The Golden Anniversary Production

OF

GIAN CARLO MENOTTI'S

AMELIA GOES TO THE BALL

and

The 40th Anniversary Production

OF

THE MEDIUM

TO BENEFIT THE CURTIS STUDENT ASSISTANCE FUND

Thursday, November 5, 1987, 7:30 p.m.

ACADEMY OF MUSIC, PHILADELPHIA, PENNSYLVANIA



Welcome, and I hope you will all enjoy our Gala Opera Evening honoring Gian Carlo Menotti.

In a way, we are also honoring tonight the memory of our founder, Mary Louise Curtis Bok Zimbalist. Mrs. Zimbalist spent her long life making life easier for young musicians. She helped countless aspiring artists. Among these, Gian Carlo Menotti, who came to The Curtis Institute as a teenager, was always very close to her heart. She assisted him with moral as well as financial support, and I understand that much of "Amelia Goes to the Ball" — his first opera — was composed at her summer home in Maine. When it was performed in New York on April 11, 1937, "Amelia" received this glowing review in *The New York Times*: "The performers, Mr. Reiner, and the orchestra were received with hearty applause. Mr. Menotti was the object of the lion's share. The audience, which was virtually a who's who in music, sensed that it was about to meet a newcomer of talent when it heard his brief, sparkling overture. The plaudits and the shouting for the composer at the end of the hour long opera proved the audience was not disappointed." Today, fifty years later, Gian Carlo Menotti is recognized as the most prolific and widely performed opera composer of the twentieth century. Who knows if he would have been able to accomplish as much as he did in his early years had it not been for Mrs. Zimbalist's generosity?

Mary Louise Curtis Bok Zimbalist is no longer with us, but she has left us a magnificent artistic legacy. Part of this is our responsibility to nurture exceptionally gifted young musicians in every way we can. We want to be able to continue to help these young artists — the Menottis of the twenty-first century — who need and deserve our wholehearted encouragement.

Thank you for your continuing support.

Gary Graffman
Artistic Director



Gian Carlo Menotti has played a leading role in twentieth-century opera. His operas have appeared in the major houses of the world, including La Scala, the Metropolitan, Berlin, Hamburg and Paris. His Christmas opera "Amahl and the Night Visitors" has become as much a classic as Charles Dickens' "A Christmas Carol".

Born in Italy in 1911, Mr. Menotti came to the United States at the age of 17 to study with Rosario Scalerò at The Curtis Institute of Music, where he later returned to teach composition. Mr. Menotti's first success in 1937 was the one-act opera buffa "Amelia Al Ballo". The success of "Amelia" brought Mr. Menotti a commission from NBC for a radio opera, "The Old Maid and the Thief". Another commission by the Alice M. Ditson Fund led to the very successful opera "The Medium", which enjoyed a long run on Broadway followed by a European tour and film adaptation. Three years later he wrote his first full-length opera, "The Consul", considered by many to be his greatest work. With "The Consul" and his next two operas, "Amahl and the Night Visitors" and "The Saint of Bleeker Street", Mr. Menotti garnered several awards: two Pulitzer Prizes (1950 for "The Consul", 1955 for "The Saint of Bleeker Street"); two New York Music Critics' Circle Awards (1949 for "The Consul" and 1954-55 for "The Saint of Bleeker Street"); and the Christopher Prize in 1952 for "Amahl and the Night Visitors". A prolific composer, Mr. Menotti has written 21 operas and theater works as well as orchestral, vocal, choral and chamber music compositions.

Mr. Menotti's eclectic interests are reflected in his many accomplishments. He writes his own libretti, ensuring the best fusion of music and words. As founder and administrator of the Spoleto Festivals in Italy, Charleston, South Carolina, and this year in Australia, he has established an ambitious celebration of the arts, concentrating on new talent and previously unheard works. Eloquent testimony of his skill as a director lies in the number and variety of operas he has staged, including — apart from his own — "Pelleas and Melisande", "Tristan and Isolde", "Boris Godunov", "The Rake's Progress", "Eugene Onegin", and works by Puccini, Donizetti, Verdi and Mozart.

In December, 1984, Mr. Menotti was the recipient of the Kennedy Center Honors, given for distinguished artistic achievement and career contribution to American culture.

AMELIA GOES TO THE BALL

Composed by Mr. Menotti at the age of twenty-three, the one act opera buffa "Amelia al Ballo" was premiered on April 1, 1937 at Philadelphia's Academy of Music by students from The Curtis Institute of Music conducted by Fritz Reiner. A few days later it was performed in New York with such success that the Metropolitan Opera accepted it for the following season.

As the curtain rises, Amelia is being dressed by her two maids for the first ball of the season. On the brink of departure, Amelia's husband arrives in possession of a letter addressed to Amelia from her lover. At first Amelia pleads innocence but then admits her guilt. She agrees to reveal her lover's name only if her husband will take her to the ball. He consents and she informs him that her lover is the gentleman who lives on the third floor.

In a frenzy, the husband, heedless of his promise, arms himself with his pistol and prepares to shoot his foe. Amelia, certain that she will never get to the ball, tries to warn her lover in time for him to escape. The husband spies the escape rope hanging out the window and the enemy is trapped.

Amelia, exasperated beyond measure, asks her husband for the final time if he will now accompany her to the ball. At his refusal, she snatches up a vase and smashes it over his head. As the passers-by gather to witness the commotion, the police arrive. And as the lover is dragged off, accused of "attempted robbery" by his lady's pointing finger, Amelia turns her attentions to her new escort—the chief of police. For, after all, "nothing in the world, neither love nor honor, is of the slightest importance when a woman wants to go to a ball!"

THE MEDIUM

"The Medium", a chamber opera in two acts, was premiered May 8, 1946 at the Brander Matthews Theatre at Columbia University and ran for 211 performances during 1947-48 at the Ethel Barrymore Theatre on Broadway. In Mr. Menotti's words, the melodramatic tragedy is the story of "a woman caught between two worlds, a world of reality which she cannot wholly comprehend, and the supernatural world in which she cannot believe". Owing to Mr. Menotti's well-knit libretto, an acute sense of theater, and atmospheric music, the opera was an instant success.

ACT I opens revealing the stage on which Madame Flora (Baba), the medium, works. Monica, her daughter, and Toby, a mute, are dressing up in the costumes. The door slams, announcing the arrival of the medium, who is angered that her assistants have not been busy preparing for the upcoming seance. Monica dons a white dress and veil and Toby tests the various devices hidden around the room.

The clients, Mr. and Mrs. Gobineau and Mrs. Nolan, arrive, praising Baba for her exceptional gift, and the seance begins. The lights go out and Monica appears in the guise of Mrs. Nolan's daughter and then of the Gobineaus' infant son. Suddenly, Baba shouts hysterically and turns on the light, demanding to know who touched her. Baba is in a paroxysm of fear and tries to blame Toby for the silly prank. As the guests are asked to leave, Monica tries to calm her mother.

ACT II opens in the evening a few days later. Monica and Toby are again playing until Baba enters. The medium tries to bully Toby into admitting his folly of a few evenings back—but to no avail. The doorbell rings and the Gobineaus and Mrs. Nolan enter, thinking it is the regular night for their seance. Baba confesses her deception and wants to give them their money back, but they beg for another seance. Baba loses her temper and pushes them out. She then sends Toby away.

In the tragic last scene, Baba, drunken and exhausted from her mental struggle, hears Toby return and mistakes him for the spirits. Taking a revolver from the drawer she shoots hysterically at the curtain he is hiding behind. As the blood seeps through, her words "I've killed the ghost! I've killed the ghost!" ring through the two worlds of reality and the supernatural.

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Mr. Robert Prostkoff
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Lt. Colonel Dorothy S. Washburn
Mr. and Mrs. William White
Mr. and Mrs. Ben Wolf
Mr. and Mrs. Walter L. Wolf
Mrs. Richard Yardumian
Ms. Clare L. Yellin
Mrs. Harvey Z. Yellin
Dr. Paul F. Zweifel

AMELIA GOES TO THE BALL

— Opera Buffa in One Act —

by
GIAN CARLO MENOTTI

Libretto by the Composer
English Translation by George Mead

By arrangement with G. Ricordi & Co., Milan, Italy, publisher and copyright owner;
Hendon Music, Inc., a Boosey & Hawkes Company, Sole Agent.

The sets and costumes were originally designed for the Dallas Opera.

The Cast

AMELIA	Maria Fortuna
HER HUSBAND	Timothy Sarris
HER LOVER	Perry Brisbon
HER FRIEND	Cheryl Majercik
CHIEF OF POLICE	Seth Malkin
CHAMBERMAIDS	Karie Brown
	Teresa Nevola

CHORUS: Lisa Barrientos, James Burgess, Lynn Eustis, Frank Gallagher,
Lorie Gratis, Susan Harris, Lawrence Mudd, Deborah Norin, Julia Price,
Nancy Stott, Carmen Tancredi, Jennifer Wollerman, Richard Zuch.

SCENE: A boudoir in the home of a family of the wealthy bourgeoisie. The
action takes place in Milan, in the year 1900.

There will be one tenor

The Symphony Orchestra

GIAN CARLO MENOTTI
HERBERT GIETZEN
RAMON TERLECKYJ
ZACK BROWN



Produced by
DMK

General Manager
Production Supervisor
Stage Manager/Assistant Director
Assistant Stage Manager
Costumer Supervisor
Wardrobe
Wig and Make-up Artist
Lighting Designer
Production Secretary
Production Accountant

The Washington Opera Production of
THE MEDIUM

— Tragedy in Two Acts —

by

GIAN CARLO MENOTTI

Libretto in English by the Composer

By arrangement with G. Schirmer, Inc., publisher and copyright owner.

This production of "The Medium" was originally designed for the Washington Opera.

The Cast

MONICA	Olive Lynch
TOBY	Francis Menotti
MADAME FLORA	Laura Mashburn
MRS. GOBINEAU	Marian Johnson-Healy
MR. GOBINEAU	John Kramar
MRS. NOLAN	Jennifer Jones

SCENE: Madame Flora's Parlor. The time is the present.

minute intermission.

e Curtis Institute of Music

..... Stage Director
 Conductor
 Assistant to Mr. Menotti
 Set Designer

l By

ions. Inc.

..... DAVID-MICHAEL KENNEY
 STEPHEN McENTEE
 PAUL KING
 JAMES JOHNSON
 FRANCES COOK
 ALTHEA UNRATH
 MARCIEM BAZELL
 RACHEL BUDIN
 NAN GILBERT
 PATRICK MARTIN, CPA



AMELIA GOES TO THE BALL and THE MEDIUM

CONDUCTOR

HERBERT GIETZEN was born in West Germany in 1951, began his musical studies first with piano, later studying organ and violin. In 1976 he won a national competition for young conductors in Hannover, and the following year became the first German-born prizewinner in the International Competition of Herbert von Karajan in Berlin. Since that time he has been a guest conductor in the opera houses of Wuppertal, Karlsruhe, Lubeck, Hannover, Frankfurt, and Nurnberg, and conducted concerts in Hannover, Berlin, Koblenz, Essen, Toulouse, and Trieste among others. Currently he serves as Substitute Music Director at the Giessen Opera. Maestro Gietzen supervised the European premiere of Gian Carlo Menotti's opera "Juana la Loca" and was invited by Mr. Menotti for several guest appearances at his Festival of Two Worlds in both Spoleto, Italy and Charleston, South Carolina.

CAST

PERRY BRISBON (Amelia's Lover) is a native of Philadelphia. He studied at Indiana University and Temple University, where he sang in their productions of "The Beggar's Opera", "Rape of Lucretia", and "L'Incoronazione di Poppea".

KARIE BROWN (Chambermaid) was graduated in May from Loyola University College of Music, where she was active in the opera workshop. In New Orleans she sang in "The Magic Flute", "Fiddler on the Roof", and in many operatic scenes.

MARIA FORTUNA (Amelia) received her Bachelor of Music degree from the Eastman School of Music. Last year she sang in three of Curtis's opera performances: "The Magic Flute", "The Rake's Progress", and "The Secret of Susanna". She has appeared in opera and concert at the Chautauqua Institute and will make her debut with the Philadelphia Orchestra this season, singing Bruckner's "Te Deum" with Riccardo Muti conducting.

MARIAN JOHNSON-HEALY (Mrs. Gobineau) comes from Wilmington, Delaware, where she has sung with the Delaware Symphony, at the Grand Opera House, in many recitals and oratorios. She has her degree from the University of Delaware.

JENNIFER JONES (Mrs. Nolan) is a graduate of the College Conservatory of Music at the University of Cincinnati. She was a member of the female chorus in Britten's "Rape of Lucretia" and sang the role of Miss Pinkerton in Menotti's "Old Maid and the Thief".

JOHN KRAMAR (Mr. Gobineau) is a graduate of the Eastman School of Music. His performances include those of soloist at the Aspen Music Festival, the Brevard Music Center, and the Tanglewood Festival. He was awarded second place in the annual Kneisel Lieder Competition.

OLIVE LYNCH (Monica) was a member of the Baltimore Opera for four years. She sang in the world premiere of Morris Cotel's "The Fire on the Mountains", which was later recorded. She has sung roles in "Amahl and the Night Visitors" and "The Magic Flute".

CHERYL MAJERCIK (Amelia's Friend) a native of Chicago, attended Indiana University and also studied in Italy and at the Chautauqua Institute of Music. Her operatic roles have included Cherubino in "The Marriage of Figaro", Mother Goose in "The Rake's Progress", and the Third Boy in "The Magic Flute". Cheryl is the current Miss Western Pennsylvania.

SETH MALKIN (Chief of Police) comes from Ohio, where he was an undergraduate at The Cleveland Institute of Music. Mr. Malkin began as a professional dancer but since taking up singing seriously he has appeared in recital at the Chautauqua Institute, Blossom Music Festival, the New York Lyric Opera, and the Glimmerglass Opera Theater.

LAURA MASHBURN (Madame Flora) born in Georgia, was graduated from Emory University with a degree in political science. She moved to England, where she turned to music seriously and performed there with the Sussex Opera Society and with numerous oratorio societies.

FRANCIS MENOTTI (Toby) the son of Gian Carlo Menotti, has appeared as Toby in many productions of "The Medium". He studied at the Goodman Theatre in Chicago and later with Lee Strasberg. He has also performed as a mime in "The Saint of Bleecker Street" and "The Egg".

TERESA NEVOLA (Chambermaid) has been in a number of Curtis's opera productions such as "The Magic Flute", "L'Elisir d'Amore", and "The Marriage of Figaro". Miss Nevola is soprano soloist at the Overbrook Presbyterian Church and a member of the chorus of the Opera Company of Philadelphia.

TIMOTHY SARRIS (Amelia's Husband) was named Wolf Trap Opera's Young Artist of 1987 and has won a number of vocal prizes. He has performed with the Wolf Trap Opera, the University of Maryland Opera Theater, the Fairfax Symphony, and the Washington Civic Opera.

**THE SYMPHONY ORCHESTRA OF
THE CURTIS INSTITUTE OF MUSIC**

VIOLINS

Scott St. John
Paul Roby
Ivan Chan
Charles Wetherbee
Nicholas Kitchen
YaYoi Numazawa
Aimee Kreston
Paul Pesthy
Harvey DeSouza
Gloria Justen

Pamela Frank
Ghislaine Fleischmann
Wanchi Huang
Hui-Fang Chen
Jennifer Startt
Moshe Hass
James Umber
Jennifer Orchard
Lara St. John
Ruggero Alliffranchini
Yumi Hwang

VIOLAS

Anibal DosSantos
Sarah Wetherbee
Scott Ligocki
Jean-Marc Apap
Kurt Rohde
En-Sik Choi
Michael Strauss

CELLOS

Emmanuel Feldman
Yee-Sun Kim
Kristin Ostling
Derek Barnes
Kirsten Dalley

DOUBLEBASSES

Kevin Switalski
Geoffrey Osika
Glenn Gordon
Michael Steer

ORCHESTRA MANAGER

Richard Zuch

FLUTES

Lisa Byrnes¹
Kristan Cybriwsky²
Joshua Smith

OBOES

Robert Walters^{1 2}
Peter Smith

CLARINETS

Nicola Everton¹
Sean Osborn²

BASSOONS

Mary Ellen Harris¹
Matthew Bender²

HORNS

Richard King^{1 2}
Paul Osmond
Suzanne George
Nicola Averill

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Frank Ferraro¹
Christopher Hendricks²
Donald Hughes

TROMBONES

John DiLutis
John J. Freeman
Darrin Milling

TUBA

Craig Knox

HARP

Kyung-Hee Kim

PERCUSSION

Benjamin Ramirez
A. Scott Robinson
F. Feza Zweifel

PIANO AND CELESTA

Suzanne Rice^{1 2}
Gary Gress²

ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

Principals:

Amelia = 1

Medium = 2

THE CURTIS STUDENT ASSISTANCE FUND

Providing assistance for living expenses to financially needy students has become an increasingly important requirement for The Curtis Institute of Music. In addition to full tuition-free training, more than one-third of Curtis's students also need support to meet daily living expenses. To insure an adequate quality of life, Curtis must offer such living stipends in order to continue to compete for the very best students with other leading conservatories which would offer such across-the-board support to any student in need. The Curtis Student Assistance Fund insures that the Institute will continue to admit these gifted young musicians solely on the basis of their talents, rather than their ability to pay costly education fees.

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The Friends of Curtis exist "to enhance the good-will of The Curtis Institute of Music, to raise financial support, to serve as a resource to students, to improve the quality of their experience at Curtis, and to increase Curtis's visibility as a cultural resource for the larger community."

Projects undertaken by the Friends include benefits and other events to raise funds for living expenses, opening homes to students for holidays and vacations, collecting evening clothes for recitals and jobs, suggesting places for students to live, and holding special teas and tours of the campus throughout the year.

For more information regarding The Friends of The Curtis Institute of Music call Megan Riegel or Sheila Raman in the Curtis Development Department at 893-5279.

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The Menotti Gala Committee
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A Very Special Thanks To
The Curtis Institute of Music,
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RORER

salutes

GIAN CARLO MENOTTI

on the

Golden Anniversary

of

AMELIA GOES TO THE BALL

and the

40th Anniversary

of

THE MEDIUM



THE CURTIS INSTITUTE OF MUSIC
GOLDEN ANNIVERSARY MENOTTI GALA
Benefit for The Curtis Student Assistance Fund
November 5, 1987

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DR. JOSEF HOFMANN, Director

American Premiere

OF

LE PAUVRE MATELOT

OPERA IN ONE ACT . . . IN ENGLISH

(Music by Darius Milhaud
Original French Text by Jean Cocteau
English Translation by Lorraine Noel Finley)



World Premiere

OF

AMELIA AL BALLO

OPERA BUFFA IN ONE ACT . . . IN ENGLISH

(Music and Original Italian Text by
Gian-Carlo Menotti
English Translation by George Mead)

FOR THE BENEFIT OF THE MUSICIANS' RELIEF FUND

Thursday Evening, April First, 1937

ACADEMY OF MUSIC, PHILADELPHIA, PENNSYLVANIA

(Original Program Cover for Amelia Goes to the Ball)

*The Golden Anniversary Menotti Gala
The Curtis Institute of Music
1726 Locust Street
Philadelphia, PA 19103*

The Golden Anniversary Menotti Gala
The Curtis Institute of Music
1726 Locust Street
Philadelphia, PA 19103



THE CURTIS INSTITUTE OF MUSIC

Golden Anniversary Menotti Gala

Benefit for The Curtis Student Assistance Fund

Thursday, November 5, 1987

The Academy of Music

PROGRAM

6:00 p.m. *Cocktail Buffet for *BENEFACTORS* and *SPONSORS*
in the Academy Ballroom

7:30 p.m. Performances for *BENEFACTORS*, *SPONSORS*,
PATRONS and *CONTRIBUTORS*
"Amelia Goes to the Ball" and "The Medium"
Composed and Directed by
GIAN CARLO MENOTTI
Performed by students of The Curtis Opera
and Voice Departments and
The Curtis Symphony Orchestra

10:00 p.m. **BENEFACTORS*, *SPONSORS* and *PATRONS*
Go to Amelia's Ball
Champagne, Desserts, & Dancing
in the Academy Ballroom

*Black Tie Preferred

THE CURTIS INSTITUTE OF MUSIC

and

THE FRIENDS OF THE CURTIS INSTITUTE OF MUSIC

cordially invite you to a

Gala Benefit Evening

celebrating the

50th Anniversary

of

"Amelia Goes to the Ball"

and the

40th Anniversary

of

"The Medium"

composed and directed by

Gian Carlo Menotti (Curtis '34)

Thursday, November 5, 1987

The Academy of Music

Broad & Locust Streets

Philadelphia

The Curtis Institute of Music
Golden Anniversary Menotti Gala
Benefit for The Curtis Student Assistance Fund
November 5, 1987

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Gary Graffman

DIRECTOR OF FINANCE & ADMINISTRATION
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BENEFACTORS & SPONSORS receive:

- Cocktail Buffet
- Box Seating
- Post performance Champagne Reception
- Program listing

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PATRONS receive:

- Priority Orchestra Seating
- Post performance Champagne Reception
- Program listing

_____ CONTRIBUTOR Ticket(s) @ \$ 35 = \$ _____

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- Tickets to the Menotti Operas
- \$35 tax deduction per ticket

_____ Enclosed is my check for: \$ _____

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to The Curtis Student Assistance Fund.

(over)

Name (as you wish it to appear in the program)

Address

City

State

Zip

Phone (Home)

(Work)

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MENOTTI GALA.

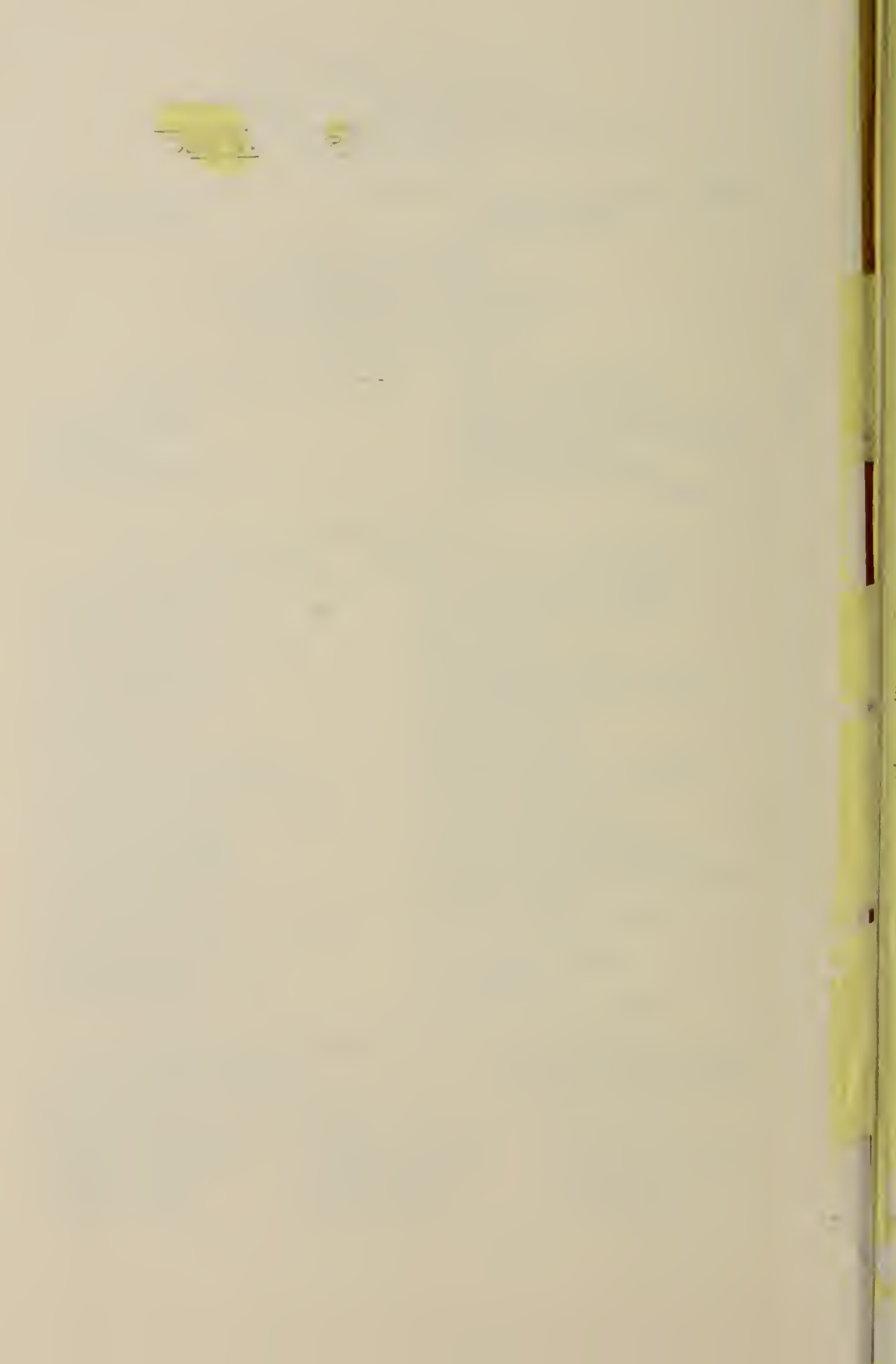
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SPONSOR, please return your payment with the enclosed reply card.

If you have already paid for your benefit tickets, please keep this
information for your records.

Your benefit tickets will be mailed to you in October.

For program listing, please reply by October 19, 1987.

Thank you for your support!





THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Friday 6 November 1987 at 8:00pm

The Edith L. Proskoff Memorial Concert Series

TENTH STUDENT CONCERT

GRADUATING STUDENT: LEE CHIN SIOW, violin

Sonata in Bb major, K. 378 (1779)
Allegro moderato
Andantino sostenuto e cantabile
Rondeau

Wolfgang Amadeus Mozart
(1756-1791)

Sonata in D major, Op. 94 (1944)
Moderato - Presto -
Andante - Allegro con brio

Sergei Prokofiev
(1891-1953)

INTERMISSION

Ciaccona
(from Partita in D minor)

Johann Sebastian Bach
(1685-1750)

Sonatine for Violin
Molto lento - Allegro

Raymond Loucheur

Tzigane

Maurice Ravel
(1875-1937)

Lee Chin Siow, violin
Joanne Pearce, piano

Lee Chin Siow: Graduating student of Jascha Brodsky
Joanne Pearce: Curtis '86, Guest Artist
Student of Dr. Vladimir Sokoloff & Eleanor Sokoloff

The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time for our recitals is 8:00pm. We would appreciate your leaving home early enough so that you arrive at Curtis Hall before 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

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The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

O Music

In your depths we deposit our hearts and souls.
Thou hast taught us to see with our ears
And hear with our hearts.

- Kahlil Gibran

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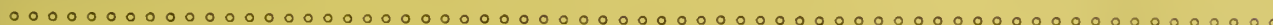
Curtis Hall Sixty-fourth Season 1987-1988

Sunday 8 November 1987 at 3:00pm

THE CURTIS LECTURE SERIES

HAROLD C. SCHONBERG

*NINETEENTH-CENTURY
VOCAL PERFORMANCE PRACTICES*







THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Monday 9 November 1987 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

ELEVENTH STUDENT RECITAL

THE CURTIS BRASS AND PERCUSSION ENSEMBLE

directed by

MASON JONES

Marche Triomphale

Jean Francaix
(1912-)

Ricercar del Duodecimo Tuono

Andrea Gabrieli
(1510-1586)

Five Dances of the 16th and 17th Centuries
(arranged by Ivan Langstroth)

Luis Milan
(1510-1562?)

Die Bankelsängerlieder

Samuel Scheidt
(1587-1654)

Fantasie in C major

Johann Sebastian Bach
(1685-1750)

Fugue in G minor

Bach

Canzona on a French Theme

Scheidt

Festival Intrada

Richard Strauss
(1864-1949)

Tejeek Ruuperoque

Mel Broiles

Die Götterdämmerung
(final scene from Act III)

Richard Wagner
(1813-1883)

THE ENSEMBLE

HORNS

Nicola Averill
Suzanne George
Richard King
Michael Motise
Paul Osmond
Richard Swartz

TRUMPETS

Bibi Black
Anthony Di Lorenzo
Frank Ferraro
Christopher Hendricks
Donald Hughes

TROMBONES

Ki Ho (William) Chang
John Di Lutis
John J. Freeman
Darrin Milling (bass)

PERCUSSION

Benjamin Ramirez
A. Scott Robinson
Robert Slack
F. Feza Zweifel

TUBA

Craig Knox

KEYBOARD

Colin Howland, organ
Stuart Malina, piano

The Edith L. Prostkoff Memorial Concert Series is generously
supported by Mr. Robert Prostkoff in loving memory of his wife.

What man with music in his soul, beholding the harmony in the
intelligible world, but must be moved by the harmony of sounds
that are heard in the ear.

- Plotinus

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Wednesday 11 November 1987 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

TWELFTH STUDENT RECITAL

Quartet for Strings in A Major, Op. 41, No. 3
Andante espressivo - Allegro molto moderato
Assai agitato
Adagio molto
Allegro molto vivace

Robert Schumann
(1810-1856)

Amy Kinney, violin Yayoi Numazawa, violin
En-Sik Choi, viola Kristin Ostling, cello

INTERMISSION

Sonata No. 1 in F minor
for Violin and Piano, Op. 80
Andante assai - Allegro brusco -
Andante - Allegro

Sergei Prokofiev
(1891-1953)

Lara St. John, violin
Meng-Chieh Liu, piano

Quartet for Strings No. 2 in F major, Op. 92
Allegro sostenuto
Adagio
Allegro

Prokofiev

Hui-Fang Chen, violin Emi Ohi Resnick, violin
En-Sik Choi, viola Derek Barnes, cello

Lara St. John: Graduating student of Yumi Ninomiya Scott
and Arnold Steinhardt

Meng-Chieh Liu: Student of Eleanor Sokoloff

Amy Kinney: Graduating student of Aaron Rosand

Yayoi Numazawa: Student of Yumi Ninomiya Scott

En-Sik Choi: Student of Joseph de Pasquale

Kristin Ostling: Student of Orlando Cole

Hui-Fang Chen: Student of Jascha Brodsky

Emi Ohi Resnick: Student of Szymon Goldberg

Derek Barnes: Student of Orlando Cole

Felix Galimir prepared the quartets

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People compose for many reasons: to become immortal; because the pianoforte happens to be open; to become a millionaire; because of the praise of friends; because they have looked into a pair of beautiful eyes; or for no reason whatsoever.

- Robert Schumann

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Friday 13 November 1987 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

THIRTEENTH STUDENT RECITAL

Sonata in G minor for
Flute (Oboe) and Continuo, S. 1020
Allegro - Adagio - Allegro

Johann Sebastian Bach
(1685-1750)

Jennifer Kuhns, oboe
Eric Zivian, harpsichord Kristin Ostling, cello

Quartet No. 9 in C major, Op. 59, No. 3
("Rasoumovsky No. 3")
Andante con moto - Allegro vivace
Andante con moto quasi allegretto
Menuetto grazioso
Allegro molto

Ludwig van Beethoven
(1770-1827)

Ruggero Alliffranchini, violin Kamilla Schatz, violin
En-Sik Choi, viola Emmanuel Feldman, cello

INTERMISSION

Sonatine for Bassoon and Piano
Allegro con moto - Largo cantabile - Presto

Alexandre Tansman
(1897-)

Matthew Bender, bassoon
Tina Toggia, piano

Sonata for Violin & Piano in A minor, Op. 105
1 Mit leidenschaftlichen Ausdruck 2 Allegretto
3 Lebhaft

Robert Schumann
(1810-1856)

Scherzo in E-flat major, WoO2
Allegro - Moderato

Johannes Brahms
(1833-1897)

Hyuna Kim, violin
Eileen Buck, piano

Septet for Piano, Winds, and Strings
1 2 Passacaglia 3 Gigue

Igor Stravinsky
(1882-1971)

Kimberly Fisher, violin Kurt Rohde, viola
Derek Barnes, cello Suzanne George, horn
Dennis Strawley, clarinet Mark Timmerman, bassoon
Meng-Chieh Liu, piano

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Jennifer Kuhns: Graduating student of Richard Woodhams
Eric Zivian: Student of Gary Graffman
Kristin Ostling: Student of Orlando Cole
Ruggero Alliffranchini: Student of Szymon Goldberg
Kamilla Schatz: Student of Szymon Goldberg
En-Sik Choi: Student of Joseph de Pasquale
Emmanuel Feldman: Student of Orlando Cole
Matthew Bender: Student of Bernard Garfield
Tina Toglia: Student of Dr. Vladimir Sokoloff
Hyuna Kim: Student of Aaron Rosand
Eileen Buck: Student of Dr. Vladimir Sokoloff
Kimberly Fisher: Student of Aaron Rosand
Kurt Rohde: Student of Karen Tuttle
Derek Barnes: Student of Orlando Cole
Suizanne George: Student of Myron Bloom
Dennis Strawley: Graduating student of Donald Montanaro
Mark Timmerman: Graduating student of Bernard Garfield
Meng-Chieh Liu: Student of Eleanor Sokoloff

Felix Galimir prepared the quartet
Karen Tuttle prepared the septet

Rhythm and motion, not the element of feeling, are the foundations of musical art.

- Igor Stravinsky

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PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Monday 16 November 1987 at 8:00pm

The Edith L. Proskoff Memorial Concert Series

FOURTEENTH STUDENT RECITAL

GRADUATING RECITAL: JENNIFER STARTT, violin

Sonatensatz, Op. Posth.

Johannes Brahms
(1833-1897)

Sonata No. 1 in G major, Op. 78

Brahms

Allegro ma non troppo

Adagio

Allegro molto moderato

INTERMISSION

Duo Concertant (1932)

Igor Stravinsky
(1882-1971)

Cantilène - Eglogue I -

Eglogue II - Gigue - Dithyrambe

Russian Maiden's Song (1937)

Stravinsky

Dance Russe from Petrouchka

(transcribed by Samuel Dushkin)

Stravinsky

Jennifer Startt, violin

Tina Toglia, piano

Jennifer Startt: Graduating student of Aaron Rosand

Tina Toglia: Student of Dr. Vladimir Sokoloff

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It is not hard to compose, but it is wonderfully hard to let the superfluous notes fall under the table.

- Johannes Brahms

The trouble with music appreciation in general is that people are taught to have too much respect for music; they should be taught to love it instead.

- Igor Stravinsky

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Wednesday 18 November 1987 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FIFTEENTH STUDENT RECITAL

~~Suite No. 1 for Cello Alone in C major ——— Johann Sebastian Bach~~
~~(transcribed for doublebass) (1685-1750)~~

~~Praeludium - Allemande - Courante -
Sarabande - Menuettos I & II - Gigue~~

~~—John Moore, doublebass~~

Duo Concertino for Bassoon and Clarinet, Op. 47 Franz Danzi
Allegro - Andante moderato - Allegretto (1763-1826)

Gerald Alleva, bassoon Vinicio Meza, clarinet
Eileen Buck, piano

Sonata in E-flat for Ludwig van Beethoven
Violin and Piano, Op. 12, No. 3 (1770-1827)
Allegro con spirito
Adagio con molto espressione
Rondo: allegro molto

Sonata in D minor for Violin Alone, Op. 27, No. 3 Eugène Ysaÿe
"Ballade" (1858-1931)

Kimberly Fisher, violin
Hugh Sung, piano

INTERMISSION

Sonata No. 1 for Violin and Piano Béla Bartók
Allegro appassionato (1881-1945)
Adagio
Allegro molto

James Umber, violin
Eric Zivian, piano

Trio in E-flat major for Johannes Brahms
Horn, Violin, and Piano, Op. 40 (1833-1897)
Andante
Scherzo: allegro
Adagio mesto
Allegro con brio

Richard King, horn Paul Roby, violin
Tina Toglia, piano

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John Moore: Graduating student of Roger Scott
 Gerald Alleva: Graduating student of Bernard Garfield
 Vinicio Meza: Student of Donald Montanaro
 Eileen Buck: Student of Dr. Vladimir Sokoloff
 Kimberly Fisher: Student of Aaron Rosand
 Hugh Sung: Student of Seymour Lipkin
 James UMBER: Student of Jaime Laredo & Yumi Ninomiya Scott
 Eric Zivian: Student of Gary Graffman
 Richard King: Student of Myron Bloom
 Paul Roby: Graduating student of Jascha Brodsky & Yumi Ninomiya Scott
 Tina Toglia: Student of Dr. Vladimir Sokoloff

Anthony Gigliotti prepared the Danzi
 Karen Tuttle prepared the Brahms

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

There is nothing, I think, in which the power of art is shown so much as in playing the fiddle . . . Any man will forge a bar of iron, if you give him a hammer; not so well as a smith, but tolerably. A man will saw a piece of wood, and make a box, though a clumsy one; but give him a fiddle and a fiddle-stick, and he can do nothing.

- Samuel Johnson

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Friday 20 November 1987 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

SIXTEENTH STUDENT RECITAL

Sonata No. 1 in C major for Two Bassoons
Moderato - Adagio - Allegretto Eugene Jancourt
(1815-1900)

Sonata for Bassoon and Cello in B-flat major, K. 292 W. A. Mozart
(arranged for two bassoons) (1756-1791)
Allegro - Andante - Rondo: allegro

MaryEllen Harris, bassoon Mark Timmerman, bassoon

Nur eine Waffe taugt Richard Wagner
(from Parsifal) (1813-1883)

James M. Burgess, tenor
Tina Toglia, piano

Sonata for Violin and Piano, Op. 21 Ernst von Dohnanyi
Allegro appassionata (1877-1960)
Allegro ma con tenerezza
Vivace assai

Tambourin Chinois Fritz Kreisler
(1875-1962)

Hui-Fang Chen, violin
Hugh Sung, piano

INTERMISSION

Ein Schwert verhiess mir der Vater Wagner
(from Die Walküre)

James M. Burgess, tenor
Tina Toglia, piano

String Quartet No. 6 Béla Bartók
Mesto: vivace (1881-1945)
Mesto: marcia
Mesto: burletta
Mesto

Nicholas Kitchen, violin Pamela Frank, violin
Scott St. John, viola Yee-Sun Kim, cello

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MaryEllen Harris: Student of Bernard Garfield

Mark Timmerman: Graduating student of Bernard Garfield

James M. Burgess: Student in the Curtis Opera Department
with Ignace Strasfogel

Tina Toglia: Student of Dr. Vladimir Sokoloff

Hui-Fang Chen: Student of Jascha Brodsky

Hugh Sung: Student of Seymour Lipkin

Nicholas Kitchen: Graduating student of Szymon Goldberg

Pamela Frank: Student of Szymon Goldberg

Scott St. John: Student of Jascha Brodsky & Arnold Steinhardt

Yee-Sun Kim: Graduating student of David Soyer

Felix Galimir prepared the Bartok

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The best music should be played as the best men and women should be dressed - neither so well or so ill as to attract attention to itself.

- Samuel Butler I

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Monday 23 November 1987 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

SEVENTEENTH STUDENT RECITAL

MUSIC BY CURTIS COMPOSITION STUDENTS

Prayer and Fugue (1986)

Troy C. Peters
(1969-)

Troy C. Peters, conductor

The Silent Earth: Four Songs on
Poems of Rainer Maria Rilke

Russell Platt
(1965-)

Autumn Day

Lament

Intermezzo: The Swan

- Interlude -

Stiller Freund der vielen Fernen

Lawrence Mudd, baritone

David Hayes, conductor

Concerto for Alto Saxophone and Strings

Kam Morrill
(1961-)

Jeffrey Kirsty, saxophone

Kam Morrill, conductor

INTERMISSION

Hweh Sâng (Reminiscence)

Geun-Sook Lee
(1961-)

Geun-Sook Lee, conductor

Concerto for Oboe and Orchestra (1987)

Allegro - Adagio - Scherzando

Jennifer Higdon
(1962-)

Robert Walters, oboe

Jennifer Higdon, conductor

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Troy C. Peters: Student of Ned Rorem
 Jennifer Higdon: Graduating student of David Loeb
 Kam Morrill: Student of Ned Rorem
 Russell Platt: Student of Ned Rorem
 Geun-Sook Lee: Graduating student of David Loeb
 Robert Walters: Student of Richard Woodhams
 Jeff Kirsty: Guest Artist
 Lawrence Mudd: Student in the Opera Department with
 Ignace Strasfogel
 David Hayes: Student of Otto-Werner Mueller

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The fact is, there are no rules, and there never were any rules, and there never will be any rules of musical composition except rules of thumb; and thumbs vary in length, like ears.

- George Bernard Shaw

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Wednesday 25 November 1987 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

EIGHTEENTH STUDENT RECITAL

Sonata in G minor "Devil's Trill"

Guiseppe Tartini

(edited by Fritz Kreisler)

(1692-1770)

Larghetto - Allegro energico - Grave -

Allegro assai - Grave - Allegro assai - Adagio

Jennifer Orchard, violin

Robert Koenig, piano

Sonata in B-flat major, K. 378

Wolfgang Amadeus Mozart

Allegro moderato

(1756-1791)

Andantino sostenuto e cantabile

Rondeau: Allegro

Juliette Kang, violin Angela Au, piano

Trio in A minor for Piano, Violin, and Cello

Maurice Ravel

Modéré

(1875-1937)

Pantoum: assez vif

Passacaille: très large

Finale: animé

James Umber, violin Wendy Sutter, cello

Eric Zivian, piano

Jennifer Orchard: Student of Szymon Goldberg

Robert Koenig: Student of Dr. Vladimir Sokoloff

Juliette Kang: Student of Jascha Brodsky

Angela Au: Student of Eleanor Sokoloff

James Umber: Student of Jaime Laredo & Yumi Ninomiya Scott

Wendy Sutter: Student of David Soyer

Eric Zivian: Student of Gary Graffman

Karen Tuttle prepared the Mozart

Felix Galimir prepared the Ravel

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You ask my opinion about taking the young Salzburg musician into your service. I do not know where you can place him, since I feel that you do not require a composer, or other useless people. . . . It gives one's service a bad name when such types run around like beggars; besides, he has a large family.

Letter from Archduke Ferdinand's mother
upon learning of his interest
in Mozart, 1771.

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Monday 30 November 1987 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

NINETEENTH STUDENT RECITAL

Sonata No. 3 in E major for
Violin and Piano, S. 1016
Adagio - Allegro -
Adagio ma non tanto - Allegro

Johann Sebastian Bach
(1685-1750)

Ghislaine Fleischmann, violin
Li Jian, piano

Quintet for Piano and Winds
in E-flat major, K. 352
Largo - Allegro moderato
Larghetto
Allegretto

Wolfgang Amadeus Mozart
(1756-1791)

Robert Walters, oboe Dennis Strawley, clarinet
James Ross, horn Matthew Bender, bassoon
Tina Toglia, piano

INTERMISSION

Solo du Concours

André Messager
(1853-1929)

Sean Osborn, clarinet
Suzanne Rice, piano

Sonata for Violin and Piano
in F major (1838)
(discovered and edited by Sir Yehudi Menuhin)
Allegro vivace - Adagio - Assai vivace

Felix Mendelssohn
(1809-1847)

Charles Wetherbee, violin
Tina Toglia, piano

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Ghislaine Fleischmann: Student of Jaime Laredo & Yumi Scott

Li Jian: Student of Mieczyslaw Horszowski

Dennis Strawley: Graduating student of Donald Montanaro

Robert Walters: Student of Richard Woodhams

James Ross: Student of Otto-Werner Mueller

Matthew Bender: Student of Bernard Garfield

Tina Toglia: Student of Dr. Vladimir Sokoloff

Sean Osborn: Student of Donald Montanaro

Suzanne Rice: Student of Dr. Vladimir Sokoloff

Charles Wetherbee: Graduating student of Aaron Rosand

Donald Montanaro prepared the Mozart

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Teaching music is not my main purpose. I want to make good citizens. If a child hears fine music from the day of his birth, and learns to play it himself, he develops sensitivity, discipline and endurance. He gets a beautiful heart.

- Shinichi Suzuki

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Wednesday 2 December 1987 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

TWENTIETH STUDENT RECITAL

SENIOR STUDENTS WITH ORCHESTRA

WILLIAM SMITH, conducting

Concerto in D major for Trumpet and Orchestra

Johann F. Fasch
(1688-1758)

Christopher Hendricks, trumpet

Concerto in D major for Violin and Orchestra

L. van Beethoven
(1770-1827)

Allegro ma non troppo

Lara St. John, violin

Concerto in E-flat major for Trumpet and Orchestra

F. J. Haydn
(1732-1809)

Allegro - Andante - Allegro

Frank Ferraro, Jr., trumpet

INTERMISSION

Concerto in A minor for
Cello and Orchestra, Op. 129

Robert Schumann
(1810-1856)

Nicht zu schnell - Langsam - Schneller

Yee-Sun Kim, cello

Concerto in E-flat major for
Trumpet and Orchestra

Johann Nepomuk Hummel
(1778-1837)

Allegro - Andante - Allegro molto

Bibi Black, trumpet

Concerto No. 4 in C minor for
Piano and Orchestra, Op. 44

Camille Saint-Saens
(1835-1921)

Allegro moderato - Allegro vivace - Allegro

Mari Kwon, piano

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GRADUATING STUDENTS

Christopher Hendricks: Student of Frank Kaderabek
Lara St. John: Student of Yumi Scott & Arnold Steinhardt
Frank Ferraro, Jr.: Student of Frank Kaderabek
Yee-Sun Kim: Student of David Soyer
Bibi Black: Student of Frank Kaderabek
Mari Kwon: Student of Eleanor Sokoloff

A Musitian is his own Syren that turns himself into a beast with musick of his own making. His perpetual study to raise passion has utterly debased his reason; and musick is wont to set false values upon things, the constant use of it has render'd him a stranger to all true ones.

- Samuel Butler I

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

Federal Reserve Bank of Philadelphia
and
Curtis Institute of Music
present
A Student Recital

December 2, 1987

I

Sonata for Horn and Piano (1939)

Bernhard Heiden
(1910-)

Moderato
Tempo di Minuetto
Rondo: Allegretto

Nocturno Opus 7

Franz Strauss
(1822-1905)

Suzanne George - Horn

Audrey Axinn - Piano.

II

Oh Had I Jubal's Lyre

George Frederic Handel
(1685-1759)

Daisies

Samuel Barber
(1910-1981)

Sure on this Shining Night

At the River (from American Folksongs)
Simple Gifts

Aaron Copland
(1900-)

La Regata Veneziana

Gioacchino Rossini
(1792-1868)

Anzoleta avanti la Regatta
Anzoleta co passa la Regata
Anzoleta dopo la Regata

Jennifer Jones - Soprano

Gary Gress — Piano

III

Suite for two cellos and piano

Gian Carlo Menotti
(1911-)

Introduction
Scherzo
Arioso
Finale

Kristin Ostling - Cello

Derek Barnes - Cello

Audrey Axinn - Piano.

No Smoking Please
Next Curtis Concert
February 3, 1988



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Monday 7 December 1987 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

TWENTY-FIRST STUDENT RECITAL

Concerto in F major for Bassoon, Antonio Vivaldi
Strings, and Harpsichord, F VIII, No. 8 (1678-1741)
Allegro non molto - Andante - Allegro molto

Gerald Alleva, bassoon
Hui-Fang Chen, violin Wanchi Huang, violin
William Goodwin, viola Kevin Switalski, doublebass
Suzanne Rice, harpsichord

Caprices, Op. 1 Niccolo Paganini
No. 5 (1782-1840)
No. 9

Etude No. 6, "The Last Rose" Heinrich Wilhelm Ernst
Introduzione - Tema - Variations (1814-1865)

Juliette Kang, violin

"Let the Bright Seraphim" from Samson George Frideric Handel
(1685-1750)

Milayne Mona, soprano Anthony DiLorenzo, trumpet
Tina Toglia, piano

INTERMISSION

Napoli (Variations on a Neapolitan Song) Hermann Bellstedt
(collated by Frank Simon)

Anthony DiLorenzo, trumpet
Tina Toglia, piano

Solo for Flute P. O. Ferroui
Bergère captive (plaintif)
Jade (dans un mouvement vif)
La fête du double cinq (lent, et comme en improvisant)

Hye Ri Yoon, flute

Poem for Flute and Piano Charles Tomlinson Griffes
(1884-1920)

Hye Ri Yoon, flute
Eun Young Kwak, piano

Sonata in A major for Viola and Piano César Franck
Allegretto ben moderato (1822-1890)
Allegro
Ben moderato
Allegretto poco mosso

En-Sik Choi, viola
Suzanne Rice, piano

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Gerald Alleva: Graduating student of Bernard Garfield
Hui-Fang Chen: Student of Jascha Brodsky
Wanchi Huang: Student of Jascha Brodsky & Jaime Laredo
William Goodwin: Student of Joseph de Pasquale
Kevin Switalski: Student of Roger Scott
Suzanne Rice: Student of Dr. Vladimir Sokoloff
Juliette Kang: Student of Jascha Brodsky
Milayne Mona: Student of Marianne Casiello
Anthony DiLorenzo: Student of Frank Kaderabek
Tina Toglia: Student of Dr. Vladimir Sokoloff
Hye Ri Yoon: Student of Julius Baker & Jeffrey Khaner
Eun-Young Kwak: Student of Dr. Vladimir Sokoloff
En-Sik Choi: Student of Joseph de Pasquale

Ford Lallerstedt prepared the Vivaldi

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

If I were to begin life again, I would devote it to music. It is the only cheap and unpunished rapture on earth.

- Sydney Smith, 1844

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Wednesday 9 December 1987 at 8:00pm

The Edith L. Prostkoﬀ Memorial Concert Series

TWENTY-SECOND STUDENT RECITAL

Sonata No. 3 in C major for Violin Solo Johann Sebastian Bach
Adagio - Fuga - Lento - Allegro assai (1685-1750)

Suite No. 1 in G major for Viola Solo Bach
Prélude - Allemande - Courante -
Sarabande - Menuetto I & II - Gigue

Scott St. John, violin and viola

Concerto for Doublebass in F-sharp minor, Op. 3 Serge Koussevitsky
Allegro - Andante - Allegro (1874-1951)

Kevin C. Switalski, doublebass
Suzanne Rice, piano

Sonata for Trumpet and Piano Paul Hindemith
I . . . II . . . (1895-1963)
Trauermusik - Alle Menschen müssen sterben

Donald Hughes, trumpet
Hugh Sung, piano

INTERMISSION

Trio for Oboe, Bassoon, and Piano Francis Poulenc
Presto - Andante - Rondo (1899-1963)

Peter Smith, oboe Gerald Alleva, bassoon
Gary Gress, piano

Sonata No. 2 for Cello and Piano Johannes Brahms
in F Major, Op. 99 (1833-1897)
Allegro vivace - Adagio affettuoso -
Allegro passionato- Allegro molto

Kristin Ostling, cello
Eric Zivian, piano

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Scott St. John: Student of Jascha Brodsky & Arnold Steinhardt

Kevin C. Switalski: Student of Roger Scott

Suzanne Rice: Student of Dr. Vladimir Sokoloff

Donald Hughes: Graduating student of Frank Kaderabek

Hugh Sung: Student of Seymour Lipkin

Peter Smith: Student of Richard Woodhams

Gerald Alleva: Graduating student of Bernard Garfield

Gary Gress: Student of Dr. Vladimir Sokoloff

Kristin Ostling: Student of Orlando Cole

Eric Zivian: Student of Gary Graffman

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Composing's one thing, performing's another, listening's a third. What can they have to do with one another?

- John Cage

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Friday 11 December 1987 at 8:00pm

The Edith L. Proskoff Memorial Concert Series

TWENTY-THIRD STUDENT RECITAL

KRZYSZTOF PENDERECKI

- | | |
|---|------------|
| Cadenza per Viola Solo (1984) | Penderecki |
| Michael Strauss, viola | |
| Three Miniatures for Clarinet and Piano | Penderecki |
| Allegro - Andante cantabile - Allegro ma non troppo | |
| Sean Osborn, clarinet | |
| Tina Toglia, piano | |
| Miniatures for Violin and Piano | Penderecki |
| Lara St. John, violin | |
| Suzanne Rice, piano | |
| Per Slava for Cello Solo (1986) | Penderecki |
| John Koen, cello | |
| Capriccio for Solo Tuba (1980) | Penderecki |
| Craig Knox, tuba | |
| Cadenza per Viola Solo (1984) | Penderecki |
| Scott Ligocki, viola | |
| String Quartet No. 2 | Penderecki |
| Charles Wetherbee, violin Paul Pesthy, violin | |
| Michael Strauss, viola Kristin Ostling, cello | |
-

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Sean Osborne: Student of Donald Montanaro
Tina Toglia: Student of Dr. Vladimir Sokoloff
Lara St. John: Graduating student of
Yumi Ninomiya Scott & Arnold Steinhardt
Suzanne Rice: Graduating student of Dr. Vladimir Sokoloff
John Koen: Student of David Soyer
Craig Knox: Student of Paul Krzywicki
Charles Wetherbee: Graduating student of Aaron Rosand
Paul Pesthy: Graduating student of Yumi Ninomiya Scott
Michael Strauss: Student of Karen Tuttle
Kristin Ostling: Student of Orlando Cole
Scott Ligocki: Student of Michael Tree

Your ears will always lead you right, but you must know why.

- Anton Webern

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Monday 14 December 1987 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

TWENTY-FOURTH STUDENT RECITAL

Toccata and Fugue in D minor, S. 565 Johann Sebastian Bach
(1685-1750)

Symphonie II pour Grand Orgue Louis Vierne
Scherzo (1870-1937)

L'Ascension Olivier Messiaen
Transports de Joie (1908-)

Monte Maxwell, organ

The Debutante Herbet L. Clarke
Allegro moderato - Caprice - Dolce (1867-1945)

Concerto for Trumpet in E-flat major Johann Nepomuk Hummel
Allegro con spirito - Andante - Rondo (1778-1837)

Frank J. Ferraro, Jr., trumpet
Hugh Sung, piano

INTERMISSION

Trio for Soprano Saxophone, Cello, and Horn Kam Morrill
The Garden of Night - In the Court of Palms - (1961-)
Frankincense - The Seventh Bell

Marshall Taylor, saxophone Richard King, horn
Derek Barnes, cello

Sonata for Cello and Piano Ludwig van Beethoven
in F major, Op. 5, No. 1 (1770-1827)
Adagio sostenuto - Allegro - Rondo: allegro vivace

Mirjam Ingolfsson, cello
Gary Gress, piano

Passacaglia for Violin and Cello Johan Halvorsen
(after George Frideric Handel) (1864-1935)

Judith Ingolfsson, violin Mirjam Ingolfsson, cello

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Monte Maxwell: Student of John Weaver
Frank J. Ferraro, Jr.: Graduating student of Frank Kaderabek
Hugh Sung: Student of Seymour Lipkin
Mirjam Ingolfsson: Student of Orlando Cole
Judith Ingolfsson: Student of Jascha Brodsky
Gary Gress: Student of Dr. Vladimir Sokoloff
Marshall Taylor: Guest artist
Richard King: Student of Myron Bloom
Derek Barnes: Student of Orlando Cole

Orlando Cole prepared the Halvorsen

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The only reality in music is the state of mind which it induces in the listener.

- Stendhal

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Wednesday 16 December 1987 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

TWENTY-FIFTH STUDENT RECITAL

Concerto for Doublebass in E Major

Johann Baptist Vanhal

Allegro moderato

(1739-1813)

Adagio

Allegro

Joëlle Fancher, doublebass

Soo-Jin Park, piano

Serenade for Two Violins and Viola, Op. 12

Zoltán Kodály

Allegramente

(1882-1967)

Lento ma non troppo

Vivo

Hui-Fang Chen, violin Elissa Koljonen, violin

Scott Ligocki, viola

Quartet for Piano and Strings

Johannes Brahms

No. 1 in G minor, Op. 25

(1833-1897)

Allegro

Intermezzo: adagio ma non troppo

Andante con moto - animato

Rondo alla Zingarese (presto)

Hyuna Kim, violin Michael Strauss, viola

Derek Barnes, cello Eileen Buck, piano

Joëlle Fancher: Graduating student of Roger Scott

Soojin Park: Student of Gary Graffman

Hui-Fang Chen: Student of Jascha Brodsky

Elissa Koljonen: Student of Aaron Rosand

Scott Ligocki: Student of Michael Tree

Hyuna Kim: Student of Aaron Rosand

Michael Strauss: Student of Karen Tuttle

Derek Barnes: Student of Orlando Cole

Eileen Buck: Student of Dr. Vladimir Sokoloff

Karen Tuttle prepared the Kodály and the Brahms

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Music scatters the sparks of images.

- Friedrich Nietzsche

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Thursday 17 December 1987 in Studio IIJ at 8:00pm

THE CURTIS OPERA DEPARTMENT PRESENTS AN EVENING OF STAGED SCENES

DIRECTED BY DAVID LLOYD

Il Barbiere di Siviglia
(from Act II)
Rosina
Figaro

Gioacchino Rossini
(1792-1868)

Lynn Eustis
Timothy Sarris

Carmen
(from Act II)
Carmen
Don José

Georges Bizet
(1838-1875)

Cheryl Majercik
James Burgess

Don Pasquale
(Act I finale)
Dottore Malatesta
Norina

Gaetano Donizetti
(1797-1848)

John Kramar
Lydia Mila

Fidelio
(Act I, scene 1)
Marzelline
Jaquino
Leonore
Rocco

Ludwig van Beethoven
(1770-1827)

Teresa Nevola
Perry Brisbon
Jennifer Jones
Seth Malkin

INTERMISSION

Rigoletto
(from Act II)
Gilda
Rigoletto
Sparafucile
Giovanna

Giuseppe Verdi
(1813-1901)

Lydia Mila
Lawrence Mudd
Seth Malkin
Karie Brown

La Traviata
(from Act II)
Violetta
Giorgio Germont

Verdi

Maria Fortuna
John Kramar

MUSICAL ACCOMPANIMENT

Ignace Strasfogel
Susan Nowicki

Lynn Eustis, Timothy Sarris, James Burgess, John Kramar, Lydia Mila, Teresa Nevola, Perry Brisbon, Jennifer Jones, Seth Malkin, Susan Harris, Lawrence Mudd, Karie Brown, and Maria Fortuna are students in the Curtis Opera Degree Program with Mr. Strasfogel.

Cheryl Majercik is a student of Todd Duncan

OPERA DEPARTMENT

Ignace Strasfogel, Head of Department

Marciem Bazell, Make-up
Roger Brunyate, Acting and Directing
Wayne Conner, History of Opera
Jenny Diggs, Movement and Dance
James Johnson, Coordinator
Susan Nowicki, Staff Piano
Kathleen Scott, Coach

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If an inhabitant of another planet should visit the earth, he would receive, on the whole, a truer notion of human life by attending an Italian opera than he would by reading Emerson's volumes. He would learn from the Italian opera that there were two sexes . . .

- John Jay Chapman

Acting is very, very important in opera. But, of course, it is just as well if you also have a voice.

- Tito Gobbi

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Friday 18 December 1987 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

TWENTY-SIXTH STUDENT RECITAL

Suite No. 2 in D minor, S. 1008

Johann Sebastian Bach

Prelude - Allemande - Courante -

(1685-1750)

Sarabande - Minuet I - Minuet II - Gigue

Kurt Rohde, viola

Die Forelle

Franz Schubert

Auf dem Wasser zu singen

(1797-1828)

Rastlose Liebe

Nur wer die Sehnsucht kennt

Der Erlkönig

"Come scoglio"

Wolfgang Amadeus Mozart

(from Così fan tutte)

(1756-1791)

Yudit Vollmond, soprano

Thomas Jaber, piano

INTERMISSION

Siete canciones populares Españolas

Manuel de Falla

El paño moruno - Seguidilla murciana -

(1876-1946)

Asturiana - Jota - Nana - Cancion - Polo

Lisa Barrientos, soprano

Meng-Chieh Liu, piano

Trio in E minor, Op. 90 "Dumky"

Antonin Dvořák

Lento maestoso - Andante - Andante moderato -

(1841-1904)

Allegro - Lento maestoso

Judith Ingolfsson, violin Mirjam Ingolfsson, cello

Lucille Chung, piano

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Kurt Rohde: Graduating student of Karen Tuttle
Yudit Vollmond Student of Raquel Adonaylo
Thomas Jaber: Curtis '77

Lisa Barrientos: Student of Marianne Casiello
Meng-Chieh Liu: Student of Eleanor Sokoloff
Judith Ingolfsson: Student of Jascha Brodsky
Mirjam Ingolfsson: Student of Orlando Cole
Lucille Chung: Student of Eleanor Sokoloff

Karen Tuttle prepared the Dvořák

Music is a cumulative art. It is a chain of sounds through time, each sound taking its meaning from those that have gone before. It is not the art for amnesiacs.

- William Mayer

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Friday 15 January 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

RICHARD WERNICK

TONALITIES IN 20TH-CENTURY MUSIC

Performers in the Webern Symphony, Op. 21

VIOLINS

Scott St. John
Jennifer Orchard

VIOLA

Susan Gulkis

CLARINET

Sean Osborn

CELLO

Mina Smith

BASS CLARINET

Vinicio Meza

HARP

Jung-Wha Lee

HORNS

Paul Osmond
Nicola Averill





THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Monday 18 January 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

TWENTY-SEVENTH STUDENT RECITAL

Suite I for Cello (transcribed for Doublebass)
Praeludium - Allemande - Courante -
Sarabande - Menuettos I and II - Gigue

J. S. Bach
(1685-1750)

John Moore, doublebass

Suite No. 3 in C major (transcribed for Marimba)
Praeludium - Allemande - Courante -
Sarabande - Bourée - Gigue

Bach

Robert Slack, marimba

Quintet for Woodwinds, Op. 71
Adagio - Allegro
Adagio
Menuetto
Rondo: allegro

Ludwig van Beethoven
(1770-1827)

Joshua Smith, flute Jonathan Fischer, oboe
Vinicio Meza, clarinet Matthew Bender, bassoon
Paul Osmond, horn

Quintet for Woodwinds
Allegro con moto
Andante
Vivace

Paul Taffanel
(1844-1908)

Joshua Smith, flute Peter Smith, oboe
Vinicio Meza, clarinet Matthew Bender, bassoon
Nicola Averill, horn

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John Moore: Graduating student of Roger Scott
Robert Slack: Graduating student of Michael Bookspan
Joshua Smith: Student of Julius Baker & Jeffrey Khaner
Jonathan Fischer: Student of Richard Woodhams
Vinicio Meza: Student of Donald Montanaro
Matthew Bender: Student of Bernard Garfield
Paul Osmond: Student of Myron Bloom
Peter Smith: Student of Richard Woodhams
Nicola Averill: Student of Myron Bloom

Mason Jones prepared the quintets

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If a man be without the virtues proper to humanity, what has he to do with music?

- Confucius

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Wednesday 20 January 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

TWENTY-EIGHTH STUDENT RECITAL

Sonata for Organ: The 94th Psalm

Julius Reubke
(1834-1858)

Terence Flanagan, organ

Sicilienne

Ottorino Respighi
(1879-1936)

"Une châteleine en sa tour"

Gabriel Fauré
(1845-1924)

Impromptu

Fauré

Marie-Pierre Langlamet, harp

Sonatina in G major, Op. 100

Antonin Dvořák
(1841-1904)

Allegro risoluto

Larghetto

Scherzo: molto vivace

Finale: allegro

Paul Roby, violin
Audrey Axinn, piano

Terence Flanagan: Graduating student of John Weaver

Marie-Pierre Langlamet: Graduating student of Marilyn Cstello

Paul Roby: Graduating student of Jascha Brodsky & Yumi Scott

Audrey Axinn: Student of Dr. Vladimir Sokoloff

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The affairs of music ought, somehow, to terminate in the love of the beautiful.

-Plato

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Friday 22 January 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

TWENTY-NINTH STUDENT RECITAL

GRADUATING RECITAL: YEE-SUN KIM, cello

Sonata in A minor for Cello and Piano "Arpeggione" Franz Schubert
Allegro moderato (1797-1828)
Adagio
Allegretto

Suite III in C major for Cello Alone Johann Sebastian Bach
Prelude - Allemande - Courante - Sarabande - (1685-1750)
Bourées I & II - Gigue

INTERMISSION

Suite II in D minor for Cello Alone Max Reger
Präludium - Gavotte - (1873-1916)
Largo - Gigue

Sonata No. 2 in F major, Op. 99 Johannes Brahms
Allegro vivace (1833-1897)
Adagio affettuoso
Allegro passionato
Allegro molto

Yee-Sun Kim, cello
Meng-Chieh Liu, piano

Yee-Sun Kim: Graduating student of David Soyer
Meng-Chieh Liu: Student of Eleanor Sokoloff

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The cello is like a beautiful woman who has not grown older, but younger with time, more slender, more supple, more graceful.
- Pablo Casals

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PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

THE FRIENDS OF CURTIS

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Monday 25 January 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

THIRTIETH STUDENT RECITAL

Auf dem Strom, Op. 119

Franz Schubert
(1797-1828)

Maria Fortuna, soprano Michael Motise, horn
Eric Zivian, piano

Variations Sérieuses, Op. 54 (1841)

Felix Mendelssohn
(1809-1847)

Soojin Park, piano

INTERMISSION

C'est l'extase
Green

Claude Debussy
(1862-1918)

Elfenlied

Hugo Wolf
(1860-1903)

Hans und Grethe

Gustav Mahler
(1860-1911)

Schlagendes Herzen

Richard Strauss
(1864-1949)

Ah, lo previdi, K. 272

Wolfgang Amadeus Mozart
(1756-1791)

Olive Lynch, soprano
Tina Toggia, piano

Sonata for Violin and Piano in A major
Allegro ben moderato - Allegro -
Ben moderato - Allegretto poco mosso

César Franck
(1822-1890)

Fantasia-Appassionato, Op. 35

Henri Vieuxtemps
(1820-1881)

Elissa Lee Koljonen, violin
Kyung-Sook Lee, piano

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If you have any soul worth expressing, it will show itself in your singing.

- John Ruskin

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

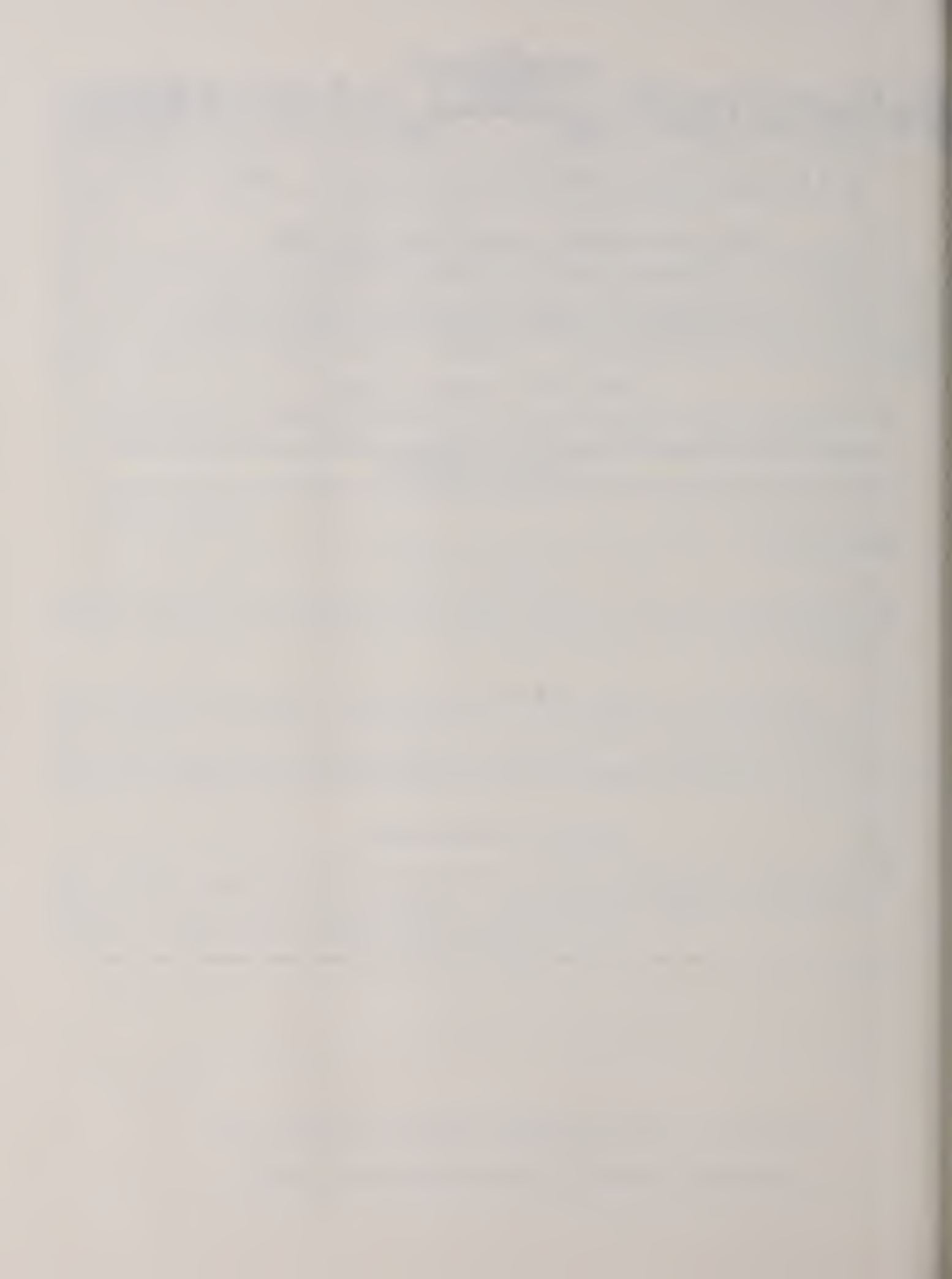
Tuesday 26 January 1988 at 8:00pm

The Edith L. Prostkoﬀ Memorial Concert Series

THE CURTIS LECTURE SERIES

DANIEL WEBSTER

MUSIC CRITICISM





THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Wednesday 27 January 1988 at 8:00pm

The Edith L. Proskoff Memorial Concert Series

THIRTY-FIRST STUDENT RECITAL

Ver la source dans le bois

Marcel Tournier
(1879-1951)

Etude de concert (au matin)

Tournier

Jung Wha Lee, harp

Sonata No 2 in B-flat minor, Op. 35

Frederick Chopin
(1810-1849)

Grave - Doppio movimento (agitato)

Scherzo

Marche funebre

Presto

Matthew Herskowitz, piano

INTERMISSION

Quartet No. 3, Op. 22

Paul Hindemith
(1895-1963)

Sigrun Edvaldsdottir, violin Paul Pesthy, violin

Susan Gulkis, viola Wilhelmina Smith, cello

Fugue in G minor "The Little"
(arranged by Romm)

Johann Sebastian Bach
(1685-1750)

Quintet for Brass

Arthur Frackenpohl
(1924-)

March - Blues - Rondo

(written for the Philadelphia Orchestra Brass Quintet)

Bibi Black, trumpet Anthony DiLorenzo, trumpet
Richard King, horn John DiLutis, trombone
Craig Knox, tuba

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Jung Wha Lee: Student of Marilyn Costello
Matthew Herskowitz: Student of Seymour Lipkin
Sigrun Edvaldsdottir: Graduating student of
Jascha Brodsky & Jaime Laredo
Paul Pesthy: Graduating student of Yumi Ninomiya Scott
Susan Gulkis: Graduating student of Michael Tree
Wilhelmina Smith: Student of David Soyer
Bibi Black: Graduating student of Frank Kaderabek
Anthony DiLorenzo: Student of Frank Kaderabek
Richard King: Student of Myron Bloom
John DiLutis: Student of Glenn Dodson
Craig Knox: Student of Paul Krzywicki

Felix Galimir prepared the Hindemith

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Music is essentially useless, as life is.

- George Santayana

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Friday 29 January 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

THIRTY-SECOND STUDENT RECITAL

prepared and directed by

ROBERT BLOOM

Quintet in D major
Allegro - Andantino - Allegro assai

Johann Christoph Bach
(1735-1782)

Lisa Byrnes, flute Jennifer Kuhns, oboe
Paul Roby, violin John Koen, cello
Joëlle Fancher, doublebass Suzanne Rice, keyboard

Trio in A minor for Clarinet,
Cello, and Piano, Op. 114
Allegro
Adagio
Andantino grazioso
Allegro

Johannes Brahms
(1833-1897)

Erika Shrauger, clarinet Kristin Ostling, cello
Eric Zivian, piano

INTERMISSION

Serenade No. 12 in C minor, K. 388
Allegro
Andante
Menuetto and Trio
Allegro

Wolfgang Amadeus Mozart
(1756-1791)

Jennifer Kuhns and Peter Smith, oboes
Nicola Everton and Dennis Strawley, clarinets
Gerald Alleva and Matthew Bender, bassoons
Michael Motise and Richard King, horns
Robert Bloom, Curtis '35, conductor

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Lisa Byrnes: Student of Julius Baker & Jeffrey Khaner
Jennifer Kuhns: Graduating student of Richard Woodhams
Paul Roby: Graduating student of Jascha Brodsky & Yumi Scott
John Koen: Student of David Soyer
Joëlle Fancher: Graduating student of Roger Scott
Suzanne Rice: Graduating student of Dr. Vladimir Sokoloff
Erika Shrauger: Student of Donald Montanaro
Kristin Ostling: Student of Orlando Cole
Eric Zivian: Student of Gary Graffman
Peter Smith: Student of Richard Woodhams
Nicola Everton: Graduating student of Donald Montanaro
Dennis Strawley: Graduating student of Donald Montanaro
Gerald Alleva: Graduating student of Bernard Garfield
Matthew Bender: Student of Bernard Garfield
Michael Motise: Graduating student of Myron Bloom
Richard King: Student of Myron Bloom

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Monday 1 February 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

THE CURTIS FACULTY SERIES

Jeffrey Khaner, flute
with

Anne Epperson, piano
and

Julius Baker, guest artist

Sonata for Flute and Piano

Gaetano Donizetti
(1791-1848)

Sonata for Flute and Piano, Op. 167 "Undine"
Allegro
Intermezzo: allegretto vivace
Finale

Carl Reinecke
(1824-1910)

Sonatine for Flute and Piano

Henri Dutilleux
(1916-)

Jeffrey Khaner, flute
Anne Epperson, piano

INTERMISSION

Reverie and Valse petite
Sonata for Flute and Piano
Allegro deciso - Scherzo -
Andante - Allegro con moto

Andre Caplet
Robert Muczynski
(1929-)

Jeffrey Khaner, flute
Anne Epperson, piano

Trio for Two Flutes and Piano
Allegro moderato
Adagio patetico
Rondo

Friedrich Kuhlau
(1786-1832)

Jeffrey Khaner and Julius Baker, flutes
Anne Epperson, piano

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Voices, instruments, and all possible sounds - even silence itself - must tend toward one goal, which is expression . . .

- Christoph Willibald Gluck

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

GARY GRAFFMAN, ARTISTIC DIRECTOR

CURTIS HALL SIXTY-FOURTH SEASON 1987-1988

TUESDAY 2 FEBRUARY 1988 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

The Curtis Opera Department presents

Così fan tutte

(abridged version)

Text by Lorenzo da Ponte

Music by Wolfgang Amadeus Mozart

Directed by Roger Brunyate

Conducted by Ignace Strafogel

Accompanist: Susan Nowicki

The action takes place in and around the house of Fiordiligi and Dorabella, in the course of a single day.

Act One

- (a) A terrace by the sea
- (b) A room in the sisters' house
- (c) The garden

INTERMISSION

Act Two

- (d) The sisters' boudoir
 - (e) Another part of the garden
 - (f) The sisters' boudoir
 - (g) The sisters' dining room
-

THE CAST

Fiordiligi a young lady engaged to Guglielmo	Olive Lynch (a) Maria Fortuna (b, c) Susan Harris (d, e, f) Jennifer Jones (g)
Dorabella her sister, engaged to Ferrando	Karie Brown (a) Lorie Gratis (b, c) Nancy Stott (d, e) Laura Mashburn (g)
Despina the ladies' maid	Lydia Mila (b, d) Lynn Eustis (c) Teresa Nevola (e, g)
Ferrando an officer, engaged to Dorabella	James Burgess (a) Perry Brisbon (b - g)
Guglielmo his friend, engaged to Fiordiligi	John Kramar (a, b, c) Timothy Sarris (e, g)
Don Alfonso an elderly bachelor	Seth Malkin (a, b, c) Lawrence Mudd (e, f, g)

Musical coaching by Roger Brunyate, Mikael Eliassen,
Susan Nowicki, Kathleen Scott, and Ignace Strasfogel.

Makeup by Marciem Bazell
Properties and costumes by April Woodall
Production coordinator: James Johnson

All the singers are graduate students in the Curtis Opera Department under Ignace Strasfogel. This presentation features the entire present enrollment of the department.

Ignace Strasfogel: Head of the Opera Department

Mr. Brunyate has directed many productions of Così fan tutte, including one for the Glyndebourne Opera in 1971. An Englishman, he came to this country in 1972 and heads the opera program at the Peabody Conservatory in Baltimore. From 1982 to 1984, he was artistic director of the Wolf Trap Opera. Mr. Brunyate's specialties of Mozart and modern opera take him all over the country, and he has been active in developing the work of young composers. In the spring of 1987, Mr. Brunyate directed The Rake's Progress for the Curtis Institute; and he joined the faculty this year as teacher of acting and directing.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

Federal Reserve Bank of Philadelphia
and
Curtis Institute of Music
present
A Student Recital

February 3, 1988
12:15 p.m.

I

Sonata in D Major

Vivaldi & Respighi

Moderato (a fantasia)
Allegro moderato
Largo
Vivace

II

Sonata in C Minor, Opus 30, No. 2

Ludwig van Beethoven

Allegro con brio
Adagio cantabile
Allegro
Finale: Allegro

III

Cappricio Valse, Opus 7

Henri Wieniawski

Dance of the Goblins, Opus 25

Antonio Bazzini

Amy Kinney — violin

Tina Toggia — piano.

No Smoking Please
Next Curtis Concert
Wednesday, March 2, 1988



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Wednesday 3 February 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

THIRTY-THIRD STUDENT RECITAL

Trio Sonata IV, S. 528

Johann Sebastian Bach
(1685-1750)

Adagio - Andante - Un poco adagio

Dorian Toccata and Fugue, S. 538

Bach

Terence Flanagan, organ

Elégie for Cello and Piano

Darius Milhaud
(1892-1974)

Sonata No. 4 in C major

Ludwig van Beethoven
(1770-1827)

for Cello and Piano, Op. 102, No. 1

Andante - Allegro vivaca

Adagio - Tempo d'andante - Allegro vivace

John Koen, cello
Eileen Buck, piano

INTERMISSION

Sonnet XLIII (from the Portugese)

Lynn Steele

Nancy Hanks

Katherine Davis

Frühlingsmorgen

Gustav Mahler
(1860-1910)

Wer hat dies Liedlein erdacht?

Liebst du um Schönheit . . .

Ich bin der Welt abhanden gekommen

Jennifer D. Jones, soprano
Joshua Smith, flute
Gary Gress, piano

Sonata in F minor for Clarinet
and Piano, Op. 120, No. 1

Johannes Brahms
(1833-1897)

Allegro appassionato - Andante un poco adagio -

Allegretto grazioso - Vivace

Nicola Everton, clarinet
Robert Koenig, piano

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Terence Flanagan: Graduating student of John Weaver
John Koen: Student of David Soyer
Eileen Buck: Student of Dr. Vladimir Sokoloff
Jennifer D. Jones: Student in the Opera Department
with Ignace Strasfogel
Joshua Smith: Student of Julius Baker & Jeffrey Khaner
Gary Gress: Student of Dr. Vladimir Sokoloff
Nicola Everton: Graduating student of Donald Montanaro
Robert Koenig: Student of Dr. Vladimir Sokoloff

The human voice is the oldest musical instrument and through the ages it remains what it was, unchanged; the most primitive and at the same time the most modern, because it is the most intimate form of human expression.

- Ralph Vaughan Williams

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Friday 5 February 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

THIRTY-FOURTH STUDENT RECITAL

GRADUATING RECITAL: PAUL PESTHY, violin

Sonata for Violin and Piano in A major, S. 1015

J. S. Bach

(1685-1750)

Dolce - Allegro -

Andante un poco - Presto

Sonata for Violin and Piano

Johannes Brahms

in A major, Op. 100

(1833-1897)

Allegro amabile

Andante tranquillo

Allegretto grazioso

Paul Pesthy, violin

Tina Toglia, piano

INTERMISSION

Sonata for Violin Alone, Op. 31, No. 2

Paul Hindemith

(1895-1963)

Leicht bewegte Viertel - Ruhig bewegte Achtel -

Gemächliche Viertel - Fünf Variationen über das Lied

"Komm, lieber Mai" von Mozart

Sonata No. 1 for Violin and Piano

Sergei Prokofiev

in F minor, Op. 80

(1891-1953)

Andante assai - Allegro brusco -

Andante - Allegrissimo

Paul Pesthy, violin

Tina Toglia, piano

Paul Pesthy: Graduating student of Yumi Ninomiya Scott

Tina Toglia: Student of Dr. Vladimir Sokoloff

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Had I learned to fiddle, I should have done nothing else.

- Samuel Johnson

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

The Curtis Institute of Music

Alumni Association, District IV

Presents

A
Concert
Mini-
Series

February 7, 1988

Featuring

Jorge Bolet

Curtis Hall

1726 Locust Street • Philadelphia, PA

**All proceeds benefit the students of
The Curtis Institute of Music**

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165 West 57th Street

New York, NY 10019

Mr. Bolet plays a Baldwin Piano.

London and L'Oiseau-Lyre Records

Jorge Bolet, piano

Prelude and Fugue in E minor
Opus 35, No. 1 (1837)

Felix Mendelssohn
(1809 - 1847)

Praeludium: Allegro con fuoco
Fuga: Andante espressivo

Rondo capriccioso in E minor
Opus 14 (1824)

.....

Sonata in F minor
Opus 57 (1804-05) ("Appassionata")

Ludwig van Beethoven
(1770 - 1827)

Allegro assai
Andante con moto
Allegro ma non troppo - Presto

.....

Intermission

.....

Prelude, Chorale and Fugue (1884)

César Franck
(1822 - 1890)

.....

Réminiscences de "Norma"
Grande Fantaisie d'après Bellini (1841)

Franz Liszt
(1811 - 1886)

.....



**The Curtis
Institute
of Music**
*Alumni
Association
District IV*

**The Curtis Institute of Music
Alumni Association
District IV
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Frank Potamkin
Yvette Tausinger Shanfeld
Richard Shapp
Ruth Shufro Strauss
Alex Wilson



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Monday 8 February 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

THIRTY-FIFTH STUDENT RECITAL

Sonata No. 12 in A-flat major, Op. 26 (1801) Ludwig van Beethoven
Andante con variazioni (1770-1827)

Scherzo
Marcia funebre
Allegro

Chieh Chang, piano

String Quartet No. 1

Béla Bartók
(1881-1945)

Lento
Allegretto
Introduzione - Allegro vivace

Ivan Chan, violin Yumi Hwang, violin
Scott St. John, viola Wilhelmina Smith, cello

INTERMISSION

Sonata No. 2 for Violin and Piano

Bartók

Molto moderato
Allegretto

Sonata for Violin and Piano

Claude Debussy
(1862-1918)

Allegro vivo
Intermede: fantasque et léger
Finale: tres animé

Lara St. John, violin
Meng-Chieh Liu, piano

The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time for our recitals is 8:00pm. We would appreciate your leaving home early enough so that you arrive at Curtis Hall before 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

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The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Chieh Chang: Student of Gary Graffman
Ivan Chan: Graduating student of Jascha Brodsky & Jaime Laredo
Yumi Hwang: Student of Jascha Brodsky
Scott St. John: Student of Jascha Brodsky & Arnold Steinhardt
Wilhelmina Smith: Student of David Soyer
Lara St. John: Graduating student of Yumi Scott & Arnold Steinhardt
Meng-Chieh Liu: Student of Eleanor Sokoloff

Felix Galimir prepared the Bartók quartet

Music is feeling, then, not sound.

- Wallace Stevens

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Wednesday 10 February 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

THIRTY-SIXTH STUDENT RECITAL

Sonata in G minor for Harp and Bassoon
Allegro moderato - Adagio - Allegro

Johann Sebastian Bach
(1685-1750)

Marie-Pierre Langlamet, harp Mark Timmerman, bassoon

Siciliana for Harp
(after a lute piece of the 16th century)

Ottorino Respighi
(1879-1936)

Impromptu for Harp, Op. 86

Gabriel Fauré
(1845-1924)

Marie-Pierre Langlamet, harp

Nancy Hanks

Katherine Davis
(1892-)

Frühlingsmorgen
Wer hat dies Liedlein erdacht?

Gustav Mahler
(1860-1910)

Liebst du um Schönheit . . .
Ich bin der Welt abhanden gekommen

Jennifer D. Jones, soprano
Gary Gress, piano

INTERMISSION

Suite for Two Violins, Cello,
and Piano Left Hand, Op. 23

Erich Wolfgang Korngold
(1897-1957)

Praeludium und Fuge

Walzer

Groteske

Lied

Rondo Finale (Variationen)

Lara St. John, violin Yumi Hwang, violin
Kristin Ostling, cello Gary Graffman, piano

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Marie-Pierre Langlamet: Graduating student of Marilyn Costello
Mark Timmerman: Graduating student of Bernard Garfield
Jennifer D. Jones: Student in the Opera Department
with Ignace Strasfogel
Gary Gress: Student of Dr. Vladimir Sokoloff
Lara St John: Graduating student of Yumi Scott & Arnold Steinhardt
Yumi Hwang: Student of Jascha Brodsky
Kristin Ostling: Student of Orlando Cole
Gary Graffman: Student of Isabelle Vengerova

Felix Galimir prepared the Korngold

Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gaiety and life to everything. It is the essence of order, and leads to all that is good, just and beautiful, of which it is the invisible, but nevertheless, dazzling, passionate, and eternal form.

- Plato

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conducted by
OTTO-WERNER MUELLER
with
RICHARD GOODE, piano

Friday, February 12

AN ALL-BEETHOVEN PROGRAM

Egmont Overture, Op. 84

Symphony No. 2 in D Major, Op. 36

Adagio molto — Allegro con brio

Larghetto

Scherzo: Allegro

Allegro molto

INTERMISSION

Concerto No. 5 in E-flat Major, Op. 73 "Emperor"

Allegro

Adagio un poco moto

Rondo: allegro

Richard Goode, piano

Steinway Piano Selected from
Jacobs Music Company

The Curtis Institute of Music opened in Philadelphia on October 1, 1924. Founded by Mary Curtis Bok (she later became Mrs. Efrem Zimbalist) the tuition-free school has provided professional training for nearly 3000 musicians who are accepted as students only after a rigorous audition. Among the Institute's alumni are some of the most illustrious names in music: the late Samuel Barber, Leonard Bernstein, Judith Blegen, Jorge Bolet, Abram Chasins, Shura Cherkassky, Lukas Foss, Boris Goldovsky, Richard Goode, Gary Graffman, Lynn Harrell, Eugene Istomin, Anton Kuerti, Jaime Laredo, Ruth Laredo, Gian Carlo Menotti, Anna Moffo, Vincent Persichetti, George Rochberg, Gianna Rolandi, Ned Rorem, Aaron Rosand, the late Leonard Rose, Peter Serkin, Oscar Shumsky, Joseph Silverstein, Abbey Simon, Susan Starr, Arnold Steinhardt, and Benita Valente. The faculty at Curtis has included some of the most celebrated musicians of the twentieth century. For more than sixty years students have come from all over the world to develop their talents at Curtis. Over three hundred Curtis graduates are members of major American, Canadian, and European orchestras, with more than one hundred of these occupying principal chairs. Enrollment each session comprises from 160 to more than 180 students, working with a faculty of approximately seventy. Over the past few seasons, along with those from America, students have come from Australia, Austria, Brazil, Canada, China, Costa Rica, England, France, Germany, Holland, Hong Kong, Iceland, India, Israel, Italy, Japan, Korea, New Zealand, the Philippines, Singapore, the Soviet Union, Sweden, Taiwan, Venezuela, and Yugoslavia.

Otto-Werner Mueller

Born in Germany, Mr. Mueller, at age nineteen, was appointed Director of the Chamber Music Department for Radio Stuttgart. Two years later he conducted opera and operetta for the Heidelberg Theatre, where he also founded and conducted the orchestra for the dependents of the U.S. military forces stationed there. He immigrated to Canada in 1951, where he worked extensively for the Canadian Broadcasting Corporation. He taught and conducted at the Montreal Conservatory and spent three months as guest conductor at the Moscow State Conservatory. In 1968 and 1970 he was guest conductor of the Moscow, Leningrad, and Riga Symphony Orchestras. Mr. Mueller has conducted in every major city in Canada and has had guest appearances recently with the Atlanta, Detroit, St. Louis, and other U.S. orchestras. In 1967 he assumed the post of Professor of Music at the University of Wisconsin and from 1973 to 1987 was Conductor in Residence at the Yale School of Music. In 1987 he joined the faculty of the Juilliard School of Music as Director of Orchestral Studies. Mr. Mueller joined the Curtis Institute as Head of the Conducting Department in 1986.

Richard Goode

Beginning as a "Young Concert Artist," Richard Goode — a graduate of The Curtis Institute — went on to win First Prize in the Clara Haskil Competition and later the Avery Fisher Prize. A student of Rudolf Serkin and Nadia Reisenberg, he was a founding artist of the Lincoln Center Chamber Music Society. As a chamber musician, Mr. Goode has performed with vocalists Benita Valente, Frederica von Stade, and Bethany Beardslee, and with cellist Yo-Yo Ma. He has appeared with renowned chamber ensembles such as the Guarneri, Juilliard, Tokyo, Cleveland, Galimir, Muir, LaSalle, and Sequoia Quartets. During this current season Mr. Goode has been guest soloist with the Dallas Symphony, Los Angeles Philharmonic; has toured Italy with the Orpheus Chamber Orchestra; and has performed at Tanglewood and on tour with Richard Stoltzman (with whom he is recording for RCA and received a Grammy Award

for "Best Chamber Performance" in 1982). His frequent appearances at both Lincoln Center's and Kennedy Center's Mostly Mozart Festivals are highlights of his summer activities. In 1987/88 Mr. Goode is performing all-Beethoven recitals in major cities of the United States to coincide with the sonata series in New York; he will also be busy in the recording studio with a view to completing the cycle for *Book-of-the-Month-Records* by 1989.

Overture to "Egmont," Op. 84

Beethoven's incidental music for Goethe's drama comprises an overture and nine pieces. He began work on it in the autumn of 1809 at the request of the Court Theater. The composer had a lifelong respect for "the first among German poets," and he eventually wrote fourteen songs, three larger vocal pieces, and more than a dozen instrumental works inspired by Goethe's poetry. In April of 1811 Beethoven wrote to Goethe, "... you will shortly receive the music to *Egmont* from Leipzig through Breitkopf and Hartel, this magnificent *Egmont* which I have, through you, thought and felt and put into music with the same warmth as when I first read it — I want very much to know your verdict on it." Goethe later declared to a friend — in expressing his approval of the music — that (of one of the sections) "Here I directed expressly that music should accompany his (*Egmont's*) sleep... and Beethoven entered into my intentions with an admirable stroke of genius." The work was first performed on 15 June 1810. The music, in a few years, became highly regarded. In the *Allgemeine Musikalische Zeitung* of 21 July 1813 was this: "It is a happy thing to find two great masters united in a magnificent work, so that every demand of the discriminating is most splendidly fulfilled." Although performances of the full score are rare, the overture has been, since its inception, among the most played of Beethoven's works. Incidentally, in 1828 — the year after Beethoven's death — it was a performance of this music in Leipzig that gave a 15-year-old student named Wagner the impetus to become a composer.

Symphony No. 2 in D Major, Op. 36

"From year to year I have hoped to be cured, but in vain, and at last I have been forced to accept the prospect of a permanent infirmity (whose cure may perhaps take years, or may prove to be quite impossible). Although born with a fiery and lively temperament, and even fond of the distractions of society, I soon had to cut myself off and live in solitude. When, occasionally, I decided to ignore my infirmity, ah, how cruelly I was then driven back by the doubly sad experience of my poor hearing, yet I could not find it in myself to say to people, 'speak louder, shout, for I am deaf.' Ah, how could I possibly have referred to the weakening of a sense which ought to be more perfectly developed in me than in other people, a sense which I once possessed in the greatest perfection, to a degree which certainly few of my profession possess or have ever possessed.... If I appear in company I am overcome by acute anxiety, for fear I am in danger of revealing my condition.... Sometimes I have been driven by my desire to seek the company of other human beings, but what humiliation when someone, standing beside me, heard a flute from afar off while I heard nothing, or when someone heard a shepherd singing, and again I heard nothing! Such experiences have brought me close to despair, and I came near to ending my own life — only my art held me back, as it seemed to me impossible to leave this world until I have produced everything I feel it has been granted to me to achieve." Those words of despair are from a letter Beethoven wrote to his brother Carl on the 6th of October 1802, when he was staying at Heiligenstadt. The letter has become known as the Heiligenstadt Testament, a remarkable

indicator of his state of mind as he became aware of his impending deafness. Just as remarkable is the fact that he produced at this time one of his most genial, unclouded, and high-spirited works, the second symphony. One writer has pointed out that this sunny music appearing during such a time of despair is proof of T.S. Eliot's remark that "the greater the artist the more complete the separation between the man who suffers and the mind that creates." Berlioz tells us of the second symphony that "everything is noble, energetic, proud. The Introduction is a masterpiece. The most beautiful effects follow one another without confusion, and always in an unexpected manner." Today musicians consider the second symphony the culmination of the symphonic world of Haydn and Mozart, the furthest point Beethoven could go until he burst into "that wonderful new region which no man had as yet explored, of which no man has even dreamed" — meaning, of course the "Eroica" symphony. But in Beethoven's day not everyone had such a high opinion of this simple, unaffected music. One of the classic samples of musical commentary is the following, from *Zeitung fur die Elegante Welt*, Vienna, May 1804: "Beethoven's Second Symphony is a crass monster, a hideously writhing wounded dragon, that refuses to expire, and though bleeding in the Finale, beats about with its tail erect." Nearly two centuries have passed, and that tail still shows no signs of wilting.

Programs this season at the Stockton Performing Arts Center
are made possible, in part, through generous support from:

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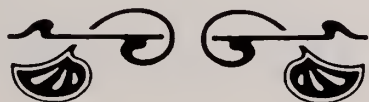


Richard Goode, scheduled as tonight's pianist, has had to cancel due to tendonitis. He is being replaced by Anton Kuerti.

Mr. Kuerti graduated in 1954 from the Curtis Institute and went on to win the Leventritt Prize for his artistry on the piano. He recorded the complete Beethoven piano concerti with Andrew Davis and the Toronto Symphony, and through this work he is renowned for his interpretation of Beethoven's music.

As a soloist, he has performed with most of America's leading orchestras and chamber music groups and has toured Europe, the Soviet Union, Japan, China, Latin America, and Australia.

In addition, Kuerti is the founder of Canada's FESTIVAL OF SOUND — a Chamber Music Festival held annually in Ontario.



Concerto No. 5 in E-flat Major, Op. 73

Sketches of the Fifth Concerto appear in Beethoven's notebooks as early as 1808, but most of the music was written in the summer and fall of 1809. Napoleon's army had opened a siege of Vienna in May, and Beethoven was working on Op. 73 during a bombardment. There's a well-known story of him working in his brother's basement holding a pillow over his head. He wrote to a friend, "The whole course of events has affected me, body and soul. What a disturbing, wild life around me; nothing but drums, cannons, men, misery of all sorts." The concerto is dedicated to the Archduke Rudolph, Beethoven's patron, and its premier was on 28 November 1811, with Friedrich Schneider as soloist. A reviewer the next day wrote of Beethoven's newest "concerto . . . without doubt one of the most original, imaginative, most effective, but also one of the most difficult of all existing concertos . . . It could not have been otherwise that the crowded audience was soon put into such a state of enthusiasm that it could hardly content itself with the ordinary expression of recognition and enjoyment." The piece was later given at a benefit for the Society of Noble Ladies for Charity. This was one of those strange programs of the times: included were concert arias and duets, a solo for violin, and a series of what were called *tableaux vivants* — staged representations of famous paintings by Raphael, Poussin, and others. Between a cavatina by a Mademoiselle Sessi and a tableau of Esther fainting before Ahasuerus was the Concerto No. 5, with Beethoven's famous student Carl Czerny as soloist. One writer present at the concert wrote that "the pictures offered a glorious treat. A new pianoforte concerto by Beethoven failed."

The name "Emperor" is not Beethoven's: it came about because of the music's sweeping and imperious grandeur. Incidentally, not only did Beethoven write out the first-movement cadenza, but he specifically directs that the performer must play what's written and not add his own cadenza, a procedure unique among Beethoven's piano concertos and one which set a precedent for most piano concertos after Beethoven. The British writer, Sir Donald Tovey, wrote that only Mozart, Beethoven, and Brahms fully understood what Tovey called the "concerto principle." The critic Bernard Jacobson wrote a compelling description of that principle. In pointing out the common error of many listeners, which is to say their thinking of a concerto as a kind of battle between the soloist and the orchestra, Jacobson writes that a "concerto is not Hector doing battle with the Greeks. Nor is it Hector giving a demonstration of swordsmanship for the benefit of his admiring fellow Trojans. It is more like Hector fighting among his compatriots as he leads them in the field. And it is still more like Hector prevailing over them in the assembly by force of personality, intellect, and argument . . . In other words, part of the essence of a concerto is that it is a debate in which individuality triumphs over the mass. But a concerto is more than a debate: it is a work of art, and so, besides argumentative brilliance and technical skill, poetry and feeling take leading parts." Measured against those standards, Beethoven's Op. 73 remains the monarch of piano concertos.

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Elissa Koljonen
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Jennifer Orchard
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Desiree Ruhstrat
Si-Yeon Ryu
Kamilla Schatz
Lee-Chin Siow
Jennifer Startt
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Jean-Marc Apap
J. David Arnott
En-Sik Choi
Anibal Dos Santos
William Goodwin
Susan Gulkis
Scott Ligocki
Gerry Rice
Kurt Rohde
Michael Strauss

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Kirsten Dalley
Evan Drachman
Yee-Sun Kim
John Koen
Ju Young Lee
Soo-Hyun Lee
Kristin Ostling
Peter Parthun
Wilhelmina Smith
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Marie-Pierre Langlamet
Jung-Wha Lee
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Joshua Smith
Hye-Ri Yoon

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CALENDAR OF EVENTS**

WINTER/SPRING 1988

February

- 18 Studies in the Arts Program: The Computer Music Showcase
(LH) (8:15 PM)
- 25 - 27 Stockton Dance Company — An Evening of Dance
- 28 Studies in the Arts Program: Orchestra Ensemble
(LH) (3:00 PM)

March

- 1 Guthrie Theater: *Frankenstein*
- 4 ~~The American Jazz Tap Festival (Cancelled)~~
- 5 Christopher Parkening — Guitarist
- 11 The New Sousa Band with Keith Brion
- 14 Music Theatre Associates: *Singing in the Rain*
- 20 Orpheus Chamber Orchestra (7:00 PM)
- 22 ~~Philip Glass Ensemble — New & Experimental Music (Re-~~
scheduled for April 21)
- 22 - 27 Studies in the Arts Program Theatre Workshop (ET)
(7:00 PM on 3/26 and 2:00 PM on 3/27)
- 24 Momix Dance Theater
- 26 Stockton Foundation Annual Benefit Performance
- 30 Studies in the Arts Program: Ensemble (LH)
- 31 Finnish National Ballet: *La Fille Mal Gardee*

April

- 8 Studies in the Arts Spring Choral Concert
- 14 - 17 Studies in the Arts Program: Joseph Stein & Carl Reiner's
Enter Laughing (2:00 PM and 8:00 PM on 4/7)
- 19 New Vic Theatre of London: *Canterbury Tales II*
- 20 New Vic Theatre of London: *Canterbury Tales I*
- 20 Stockton Chamber Players (LH)
- 21 Philip Glass Ensemble — New and Experimental Music
- 21 - 22 Studies in the Arts Program: Choreoproject (ET) (7:00 PM)
- 23 Philharmonia Virtuosi of New York
- 28 Studies in the Arts Program: Choral Concert for Stockton Chorale
(LH) — Free
- 29 Oakland Ballet: *Giselle*

May

- 1 Studies in the Arts Spring Choral Concert: *THE MIKADO*
- 14 Zagreb Grand Ballet: *Swan Lake*

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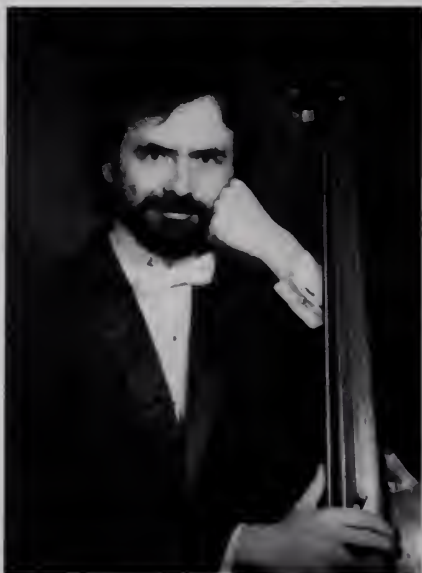
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the orchestra, to be exact, upon which myriad sonic constructions have been built: the realm of the bass instruments—not just the double bass, but the bassoons, the contrabassoon, the bass clarinet, the bass trombone, the tuba, and the timpani.

Generally speaking, the symphony orchestra has deepened its voice over the years, augmenting the lower register. While some of the instruments mentioned above are very old—the bassoon, the double bass, and the timpani date back to the Baroque era or before—the others were

Where would the orchestra be without its bass instruments?

The Bottom Line

“Ah yes,” Warren Deck, the principal tuba of the New York Philharmonic said with a laugh. “You’re writing a story about the *lower regions* of the orchestra.”

Yes, the lower regions. The bedrock of

introduced in the mid-1800s, and really came into their own during the late Romantic period. Any survey of the favorite composers of low brass players, for example, is bound to include the names of Richard Wagner, Anton Bruckner, Gustav Mahler, and Richard Strauss again and again, for these composers gave the instruments music to play.

“Being a tuba player in an orchestra means you have a lot of time off,” Mr. Deck continued. “Sometimes that’s great, but I miss playing Mozart, I miss playing Beethoven. The history of my instrument really begins with Brahms and Wagner. And Brahms wrote only five pieces that include the tuba; the *Academic Festival* and *Tragic Overtures*, the *German Requiem*, the “Gesang der Parzen” [a relatively unknown work for chorus and orchestra] and the Second Symphony. So there’s not even a lot of Brahms.”

“Oh, sure, you’ll hear tubas in the Berlioz Requiem,” Deck continued, “but that’s

Above: Associate Principal Bass Jon Deak (top) and Principal Tuba Warren Deck (below)



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really music written for the ophicleide" (described by the *New Grove Dictionary of Music and Musicians* as an "obsolete lip-energized brass wind instrument belonging to the keyed bugle family.") Frankly, I think the indiscriminate use of the tuba for the ophicleide is dubious. They're two different instruments."

Other artists have a better time of it. "We're lucky, because our repertory isn't limited at all," Jon Deak, a composer and doublebassist with the Philharmonic said. "Although the instrument wasn't standardized for many years, double basses existed, in one form or another, before the Baroque era. So we're not limited to music from the nineteenth and twentieth centuries. There's an awful lot of interesting material for the bass after the Romantic era, all sorts of contemporary music. We're evolving a whole new language. We've also branched off into jazz, including the familiar washtub bass that you hear in the streets and nightclubs."



"Playing the bass trombone is an unbelievable physical test every time you pick up the instrument," said Donald Harwood, who has fulfilled the New York Philharmonic's bass trombone duties since 1975. "It takes immense lung power and physical endurance to play."

"But I like the challenge," Harwood continued. "And it's rather exciting to be the only one playing your instrument in the

orchestra. Of course, that's a problem too sometimes. I live way out in New Jersey and this means I have to get to the concert early, because I'm the only player. But I'm not really in trouble, because David Fillyson [a Philharmonic trombonist] keeps a bass trombone in his locker."

"I actually don't play trombone any more. I could, certainly, and I did when I was younger. But I'm used to the bass trombone now, which makes very different demands. Of course, all students begin on the regular trombone. Because of the nature of my instrument—the weight, the breath control it requires—it's not a natural starter."

Stephen Freeman, the Philharmonic's bass clarinetist, also began on his instrument's more familiar cousin, the standard B-flat clarinet. "I'll be honest about it," he said. "One of the reasons I transferred to the bass clarinet was because there was so much less competition. The move gave me an opportunity to do things with my musi-



Stephen Freeman, Bass Clarinet (left) and (right) Donald Harwood, Bass Trombone

and my career which might have been very difficult if I'd stayed with the standard clarinet."

"I think the bass clarinet gained popularity because it was similar to the bassoon, but could do some things the bassoon couldn't do," Freeman continued. "For example it's very awkward to carry a bassoon in a marching band, but that presents no real problem for the bass clarinet. Its popularity is pretty recent—the first major composer



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to use it was Meyerbeer, in *Les Huguenots*, and then Liszt and Berlioz. I miss playing the great composers of the Baroque, Classical and early Romantic eras. But I occasionally have a surprise in store, for arrangers like to use my instrument to double the lower strings. Eugene Ormandy even added the bass clarinet to Brahms symphonies.

Of course, many of the lower instruments can also soar high. Igor Stravinsky's *The Rite of Spring* begins with a strangled treble squeal from the bassoon, playing



pitches that more naturally belong to the oboe. This unusual mating of notes and instrument offers proof, all by itself, that Stravinsky was a master orchestrator. A pedantic teacher might have flunked a composition student for this exercise in unconventional scoring. Too bad. The result offers a unique, idiosyncratic introduction to a masterpiece.

"All bassoonists learn the *Rite* early in their studies," says Judith LeClair, the Philharmonic's principal bassoonist since 1981. "And it's not the only work that takes the bassoon that high. Ravel's *Bolero* does that, too; some other pieces as well. The first bassoon gets to do all sorts of soloistic things all over the register, while the second bassoon serves as a sort of link between the woodwinds and the strings."

The contrabassoon sounds a full octave lower than the regular bassoon. Bert Bial, a 30-year veteran with the New York Philharmonic, believes that his instrument is poorly understood by most composers.

"Mahler, Ravel and Strauss write gloriously for the contrabassoon," he said "but most composers give us whole notes, half notes and that's it—long sustained notes, as if we couldn't move around. Things are starting to change, however. In recent years, there have been two contrabassoon concertos—one by Gunther Schuller, one by Donald Erb. The Schuller is not very satisfying, but I've heard the Erb piece and I like it a lot. Because we don't have a lot of material to play, I occasionally read through the Bach cello suites. And



Principal Bassoon Judith LeClair (left) and (right) Bert Bial, Contrabassoon

although I think cellists might not agree with me, I think these works sound great on the contrabassoon."

Jon Deak believes there is something "very human" about the lower instruments of the orchestra. "I think of us as the orchestra's heartbeat, its motor functions, whereas you might compare the treble instruments to its nervous system."

"Basically, though, I think of my own section—the bassists—as the orchestra's philosophers," Deak concluded. "There we are, you know, off to the side, gazing off above everybody else. I've always seen the orchestra from above. I am part of this sea of sound, but my head is always above water."

Tim Page is a music critic for Newsday, the host of a radio program about new and unusual music on WNYC-FM, and a faculty member at The Juilliard and Manhattan Schools.

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Larghetto

Scherzo, Allegro

Allegro molto

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Allegro

Adagio un poco moto

Rondo (Allegro)

RICHARD GOODE, *Pianist*

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The Beethoven Society is a non-profit organization. Now in its twelfth season, the Society's primary activity is the presentation of a series of all-Beethoven concerts each year at Lincoln Center. Although the standard Beethoven repertoire is amply represented in the Society's performances, there is a decided concentration on his lesser known and rarely performed works. The Beethoven Society periodically awards the Beethoven Medal to outstanding musicians who have distinguished themselves as renowned interpreters of Beethoven's works. Recipients of this honor have included Leonard Bernstein, Rudolf Serkin, Alfred Brendel, Claudio Arrau, and Daniel Barenboim. For further information on the Beethoven Society write: George Cochran, Managing Director, The Beethoven Society, 8 West 38th Street, New York, NY 10018; (212) 382-0780.

These concerts are made possible, in part, by public funds from the National Endowment for the Arts and the New York State Council on the Arts, a grant from The New York Times Foundation, the Pfizer, Inc., and by private contributions.

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Klärchen's Songs

*Die Trommel gerühret!
Das Pfeifchen gespielt;
Mein Liebster gewaffnet
Dem Haufen befiehlt,
Die Lanze hoch führet,
Die Leute regieret.
Wie klopft mir das Herze!
Wie wallt mir das Blut!
O hätt' ich ein Wämslein
Und Hosen und Hut!*

*Ich folgt' ihm zum Tor 'naus
Mit mutigem Schritt,
Ging' durch die Provinzen,
Ging' überall mit.
Die Feinde schon weichen
Wir schiessen darein—
Welch Glück sondergleichen,
Ein Mannsbild zu sein!*

*Freudvoll und leidvoll
Gedankenvoll sein;
Langen und bangen
In schwebender Pein;
Himmelhoch jauchzend,
Zum Tode betrübt:
Glücklich allein
Ist die Seele, die liebt.*

The drum is resounding,
And shrill the fife plays;
My love for the battle,
His brave troop arrays;
He lifts his lance high,
And the people he sways.
My blood it is boiling!
My heart throbs with fire!
Oh if I had a hat
And a soldier's attire!

How boldly I'd follow
And march through the gate;
Through all the wide province
I'd follow him straight.
The foe we would shoot at
And beat till they ran—
What joy it would be
To be changed to a man!

Blissful and tearful
With thought-teeming brain
Hoping and fearing
In wavering pain;
Praising heaven with joy,
Then with death-thoughts
Happy the soul
To which love has been given.

Meet the Artists



The distinguished American soprano **Benita Valente** is one of this era's most cherished musical artists. She is a celebrated interpreter of lieder, chamber music, and oratorio, equally comfortable on the operatic stage. Her keen musicianship encompasses an astounding

array of styles, from the baroque flourishes of Bach and Handel to the varied idioms of today's leading composers.

The California-born soprano has held the spotlight since 1960, when she was the winner of the Metropolitan Opera National Council Auditions. She soon became the soprano in

residence at the prestigious Marlboro Festival, where her performances and recordings with the legendary pianist Rudolf Serkin won great renown. Other major instrumental collaborators have included the Guarneri and Juilliard String Quartets, cellist Yo-Yo Ma, clarinetist Richard Stolzman, and pianists Peter Serkin, Emmanuel Ax, Leon Fleisher, Richard Goode, and Cynthia Raim.

Miss Valente has been sought as an orchestral soloist by nearly every great conductor of the last two decades, including Claudio Abbado, Daniel Barenboim, Leonard Bernstein, Nikolaus Harnoncourt, Rafael Kubelik, Erich Leinsdorf, James Levine, Kurt Masur, Riccardo Muti, Seiji Ozawa, and Klaus Tennstedt. With these conductors she has appeared with every great symphony orchestra

in the United States, such as the Philadelphia Orchestra, the New York Philharmonic, the Chicago Symphony Orchestra, the Boston Symphony Orchestra, the Cleveland Orchestra, the Los Angeles Philharmonic, and the symphonies of Toronto, Houston, Montreal, Dallas, and Cincinnati. In Europe she has sung with the Munich Philharmonic, the Orchestre de Paris, the London Symphony, the Rotterdam Philharmonic, the Concertgebouw Orchestra, and many others.

The operatic stage has figured prominently in Miss Valente's career, including her long association with the Metropolitan Opera which began in 1973, as well as with other opera companies in this country and abroad.

In 1967 Miss Valente was the guest soloist for the inaugural concert of Lincoln Center's Mostly Mozart Festival, and she has returned to that series nearly every season since. She has also appeared often at the Tanglewood and Ravinia Festivals, the Cincinnati May Festival, and, in Europe, the Vienna, Edinburgh, and Lyon Festivals.

Miss Valente is particularly beloved by connoisseurs of song literature. She has maintained an active recital schedule every season, with frequent appearances with the country's leading recital presentors. A recent highlight was her engagement at Carnegie Hall, which followed by less than a year a solo recital at Alice Tully Hall.

Her recorded repertoire includes two highly regarded lieder albums, one with pianist Richard Goode for InSync and one with Cynthia Raim for Pantheon. A solo album of Mozart and Handel works is also available on Pantheon. For RCA she has recorded Handel's *Roman Vespers* and an album of Christmas music, both with Michael Korn and the Philadelphia Singers. Symphonic works include the Beethoven Symphony No. 9 with Robert Shaw and the Atlanta Symphony (Pro Arte) and the Liszt *Christus* with James Conlon and the Rotterdam Philharmonic (Erato).

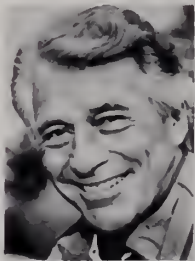


An acclaimed recitalist, chamber musician, and frequent guest soloist with major orchestras, pianist **Richard Goode** is one of this country's most sought after musicians and leading interpreters of Beethoven. Not only has Mr. Goode embarked on a vast recording project of all the Beethoven sonatas for Book-of-the-Month Records, but he has performed the complete Beethoven piano concertos with David Zinman and the Baltimore Symphony as part of its 1986 summer festival. In the 87/88 season Mr. Goode will undertake the complete Beethoven sonata cycle—thirty-two sonatas in a seven concert series—at the 92nd Street Y in New York City.

Mr. Goode has been guest soloist with the Dallas Symphony, Los Angeles Philharmonic; has toured Italy with the Orpheus Chamber Orchestra; and has performed at Tanglewood and on tour with Richard Stoltzman (with whom he is recording for RCA and received a Grammy Award for "Best Chamber Performance" in 1982). His frequent appearances at both Lincoln Center's and Kennedy Center's Mostly Mozart festivals are highlights of his summer activities.

In 1987/88 Mr. Goode is performing all-Beethoven recitals in major cities of the United States to coincide with the sonata series in New York; he will also be busy in the recording studio with a view to completing the cycle for Book-of-the-Month Records by 1989. (Volume Two is due for release later this year). As guest soloist, he will work with Trevor Pinnock and the Grant Park Orchestra in Chicago; Hugh Wolff and the New Jersey Symphony; and the Atlanta Symphony, once again under Conductor Zinman.

Beginning as a "Young Concert Artist," Richard Goode went on to win First Prize in the Clara Haskil Competition and later the Avery Fisher Prize. A student of Rudolph Serkin and Nadia Reisenberg, he was a founding artist of the Lincoln Center Chamber Music Society. As a chamber musician, Mr. Goode has performed with vocalists Benita Valente, Frederica von Stade, and Bethany Beardslee, and with cellist Yo-Yo Ma. He has appeared with renowned chamber ensembles such as the Guarneri, Juilliard, Tokyo, Cleveland, Galimir, Muir, LaSalle, and Sequoia quartets.



Efrem Zimbalist, Jr. was born in New York City. He is the son of violinist and composer Efrem Zimbalist, and opera, concert and recording artist, Alma Gluck. His extensive stage career has found him in New York productions of *The Rugged Path*; at the American Repertory Theatre (*Henry VIII*, *Androcles and the Lion*, *What Every Woman Knows*, *Yellow Jack*); *Hedda Gabler*; and *Fallen Angels*. He was co-producer of *The Medium*, *The Telephone*, and *The Consul*.

In Los Angeles he had stage appearances in *Charley's Aunt*, *The Tempest*, and *The Pleasure of His Company*.

Among his numerous film appearances are *House of Strangers*; *Bombers B-52*; *Band of Angels*; *The Deep Six*; *Violent Road*; *Too Much, Too Soon*; *The Crowded Sky*; *A Fever In The Blood*; *Home Before Dark*; *By Love Possessed*; *The Chapman Report*; *Harlow*; *Wait Until Dark*; *Airport* 1975.

Television appearances include many specials as well as guest appearances in New York and Los Angeles, and the very successful series: *77 Sunset Strip* and *The FBI*.

(continued on page 37)

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Hero With A Human Face

The Ring's elemental hero takes centerstage as the Met's new Siegfried bows on February 12

Which are the most popular of the four operas that make up Richard Wagner's great *Der Ring des Nibelungen*? No one will be astonished to learn that the most frequently given is *Die Walküre*, which by the end of this season will have logged 348 performances at the Metropolitan, making it the company's 13th most frequently sung opera. But the runner-up may occasion a bit of surprise: it is *Siegfried*, which reaches its 187th performance this season, ahead of *Götterdämmerung* with 166 and *Das Rheingold* with 105. This month the Met unveils its new *Siegfried* production, the third in its new cycle of the complete *Ring*. (*Das Rheingold* was unveiled earlier this season, *Die Walküre* last year, and

Götterdämmerung will follow in 1988-89.)

Siegfried is central to the *Ring* cycle, focusing one's attention upon the heroic figure whose story impelled Wagner to begin his quarter-of-a-century's labors upon this gigantic operatic project. But *Siegfried* holds additional appeal to many Wagnerites because it is the most terrestrial of all the *Ring* operas, involving personal relationships, character development, and life upon the earth itself. There's plenty of mythological, philosophical and poetic symbolism to be found, but more than in any of the other works, it is the human element that predominates.

Even the title reflects this, for *Siegfried* is the only one of the *Ring* operas to bear the

Above: Siegfried slaying Fafner

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name of an individual. And a remarkable individual he is, considerably different from the more mature version of the same hero we meet later in *Götterdämmerung*. The young Siegfried is a brash and brazen lad, more brawny than brainy, capable of crude pranks as well as courageous acts.

The tenor Jon Vickers once referred to this young man, who forges swords, slays dragons and literally throws himself upon the first woman he has ever met, as a "Wagnerian L'il Abner." And back in 1882, when the British musical establishment was still scoffing at Wagner, a London reviewer named William Beatty-Kingston offered this capsule description: "The hero Siegfried's first feat of arms is to slaughter a curiously infirm and helpless dragon, who had never done him any harm and was living in strict retirement... and he promptly follows this discreditable deed by slaughtering the funny old dwarf who had brought him up from earliest infancy with invariable kindness. This, moreover, he does upon the faith of a mere bird's verbal statement..."

Such commentary notwithstanding, Siegfried emerges in the opera named for him as a reckless youth with a full measure of both virtues and faults. In fact, about the only truly superhuman trait he displays is his absolute lack of fear. "If it's some kind of skill, why don't I know it? Out with it! What is this fear?" he demands of his mentor, the shifty dwarf Mime.

Siegfried never does learn what fear is—at least until he falls in love—and his ignorance enables him to accomplish such feats as slaying the dragon Fafner and penetrating the curtain of fire that surrounds the sleeping Brünnhilde, his wife-to-be. He is not overburdened with respect for old age, or, for that matter, for life in general. Undoubtedly Wagner intended this seeming callousness to symbolize Siegfried's role as the hero of a new age, breaking the mold of the old world and doing away with hoary and useless customs. Nevertheless, such acts as Siegfried's almost casual dispatching of Mime with a single blow (although it must be admitted that the dwarf himself is bent on murder)

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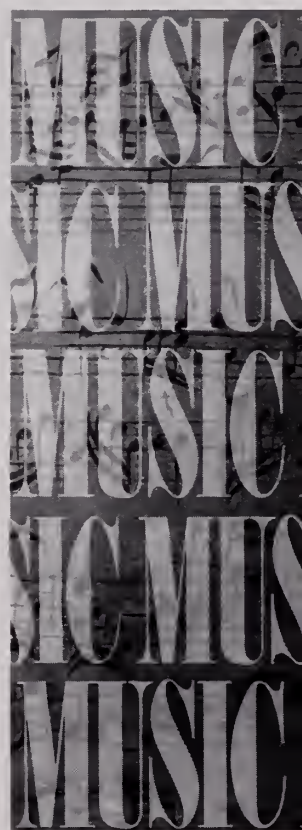
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hardly makes him a totally endearing figure.

But the young hero also has his positive qualities: enthusiasm, energy, cheerfulness, a willingness to learn (even from the nearest forest bird), and his love of nature. George Bernard Shaw called him "a young anarchist." Had he been brought up not by a devious dwarf but by his natural parents, the patient Sieglinde and the noble Siegmund, whose tragic love affair is recounted in *Die Walküre*, he might well have ended up a completely admirable lad. But even with all his excesses, he emerges as a vivid human figure.

In fact, considering that the *Ring* as a whole deals with gods, goddesses and other supernatural creatures, most of the other figures in *Siegfried* also assume surprisingly human attributes, the major exception being Erda, the Earth Mother, who makes a relatively brief and inconclusive appearance at the start of Act III.

For the rest, even Wotan, the Lord of the Gods, takes on an uncharacteristically mundane aspect in his appearances in *Siegfried*. Rather than enter into the action under his own name, he assumes the earthly identity of the Wanderer, wearing the Valhallan equivalent of civilian clothes, including a broadbrimmed hat to cover his missing eye (bartered to Erda some years before in return for some of her arcane knowledge).

There are few god-like characteristics about the Wotan of *Siegfried*. Rather, he is a tired old man who has seen his plans for power and dominion crumble. Wagner himself wrote: "Wotan... now must leave events to themselves and, renouncing all authority over them, allow them to go their own way. It is for this reason that he is now simply the Wanderer."

Wotan, it might be noted, displays at least one human frailty in the course of *Siegfried*: he loves to play guessing games. He and the dwarf Mime indulge themselves in an exchange of three questions apiece, their heads being at stake. Most of the queries, as it turns out, are fairly simple even for casual Wagnerites. (Sample: Q. What race dwells in the cloudy heights? A.

The Gods, in a place called Valhalla.) The Wanderer emerges the clear victor in the contest, and indulges in some rather nasty gloating over his opponent.

Brünnhilde, too, as we see her in *Siegfried*, has been stripped of all superhuman qualities. When Siegfried discovers her gender, to his famous cry of "*Das ist kein Mann!*" he quickly learns that she is all woman indeed. The passionate outpouring of the two lovers climaxes in Brünnhilde's outcry that she, for one, is only too ready to bid farewell to Valhalla and its gods.

Curiously, it was while Wagner was composing the final scenes in June, 1869, that his first and only son was born to Cosima von Bülow, Liszt's daughter, with whom he had been intimate for years and who had already borne him two daughters, Isolde and Eva (Wagner never wandered far from his operas to name his children). The new arrival was promptly named Siegfried, and the following year Wagner was finally able to marry Cosima, who had been divorced by her long-suffering husband, the conductor Hans von Bülow.

It is conceivable that the blaze of musical rapture with which the opera *Siegfried* ends reflects Wagner's almost cosmic joy, at the age of 56, in fathering a son. But it also surely represents the elation which Siegfried himself feels at having successfully traversed the path from childlike innocence to the fulfillment of adulthood and the realization of his powers.

In *Götterdämmerung*, the final opera of the tetralogy, both Siegfried and Brünnhilde will be overwhelmed by the universal catastrophe awaiting all in the Nibelungen saga. As Bernard Shaw wryly observes in *The Perfect Wagnerite*: "The *Ring* ends with everybody dead except three mermaids."

True enough. But *Siegfried* at least winds up in an ecstasy of human love, with Siegfried and Brünnhilde wrapped in each other's arms—the only genuinely happy ending in the entire *Ring*.

Herbert Kupferberg, a senior editor of *Parade*, is author of *The Book of Classical Music Lists*, which will be published in paperback by Penguin Books in September.



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Leventhal, Lincoln Center's President, expressed in his welcome: "As a constituent, the School of American Ballet will be entitled to designate a member of its board to the Lincoln Center Board and to assign a representative to the Lincoln Center Council. The School of American Ballet will also be eligible to participate in Lincoln Center's Consolidated Corporation Fund, and may use the Lincoln Center name in conjunction with its activities."

The figurative partnership will become physical with the projected 1990 completion of a 27-story addition to Lincoln Center; this new building will stand near Juilliard

Above: Teacher Andrei Kramarevsky and students at the School of American Ballet

Otis Stuart



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SAB's immediate history began 55 years ago in London with a conversation between the 25-year-old Kirstein and an itinerant Russian choreographer, George Balanchine. Kirstein proposed an American ballet company with Balanchine's choreography as its basis. Balanchine's laconic response—as audacious and astute as Kirstein's proposal—has become part of the SAB legend: "But first a school," he said. In January 1934, less than three months after Balanchine's arrival in America, SAB opened its first New York City studios on the fourth floor of a building at Madison Avenue and 59th Street said to have once hosted another contemporary dance innovator, Isadora Duncan. In 1950, SAB relocated to larger facilities on Broadway at 82nd Street, where it remained until the move to its current coresidence with The Juilliard School in 1969.

The School's precedents, of course, predate the Balanchine/Kirstein partnership. Balanchine trained at the Imperial Ballet Academy in Romanov St. Petersburg. His American school was, and is, based on the tradition and technique instilled in him when, as a student, he wore two tiny lyres on the collar of his uniform. The Orphic reference that has become virtually synonymous with both SAB and the New York City Ballet is echoed in Kirstein's

(continued on page 43)



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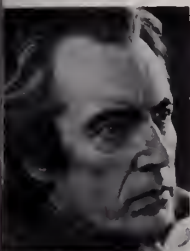
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Also a composer, Efrem Zimbalist, Jr. has to his credit a Motet on the 150th Psalm; Variations on a Theme by Caldara for String Quartet, and a Sonata in G minor for Violin and Piano.



Born in Germany, **Otto-Werner Mueller** at the age of 19, was appointed director of the Chamber Music Department for Radio Stuttgart. Two years later he conducted opera and operetta for the Heidelberg Theatre, where he also founded and conducted the orchestra for the depend-

ents of the United States military forces stationed there. He immigrated to Canada in 1951, where he worked extensively for the Canadian Broadcasting Corporation. He taught and conducted at the Montreal Conservatory and spent three months as guest professor at the Moscow State Conservatory. In 1968 and 1970 he was guest conductor of the Moscow, Leningrad, and Riga Symphony Orchestras. Mr. Mueller has conducted in every major city in Canada and has had guest appearances recently with the Atlanta, Detroit, St. Louis, and other United States orchestras. In 1967 he assumed the post of Professor of Music at the University of Wisconsin and from 1973 to 1987 was Conductor in Residence at the Yale School of Music. In 1987 he joined the faculty of The Juilliard School of Music as Director of Orchestral Studies. Mr. Mueller joined the Curtis faculty in 1986.

The **Curtis Institute of Music** opened in Philadelphia on October 1, 1924. Founded by Mary Curtis Bok (she later became Mrs. Efrem Zimbalist) the tuition-free school has provided professional training for nearly 3000 musicians who are accepted as students only after a rigorous audition. Among the Institute's alumni are some of the most illustrious names in music: Samuel Barber, Leonard Bernstein, Judith Blegen, Jorge Bolet, Abram Chasins, Shura Cherkassky, Lukas Foss, Boris Goldovsky, Richard Goode, Gary Graffman, Lynn Harrell, Eugene Istomin, Anton Kuerti, Jaime Laredo, Ruth Laredo, Gian Carlo Menotti, Anna Moffo, Vincent Persichetti, George Rochberg, Gianna Rolandi, Ned Rorem, Aaron Rosand, Leonard Rose, Peter Serkin, Oscar Shumsky, Joseph Silverstein, Abbey Simon, Susan Starr, Arnold Steinhardt, and Benita Valente. The faculty at Curtis has included some of the most celebrated musicians of the twentieth century. For more than sixty years students have come from all over the world to develop their talents at Curtis. Over three hundred Curtis graduates are members of major American, Canadian, and European orchestras, with more than one hundred of these occupying principal chairs. Enrollment each season comprises from 160 to more than 180 students, working with a faculty of approximately seventy. Over the past few seasons, along with those from America, students have come from Australia, Austria, Brazil, Canada, Costa Rica, England, France, Germany, Holland, Hong Kong, Iceland, India, Israel, Italy, Japan, Korea, New Zealand, the Philippines, People's Republic of China, Singapore, the Soviet Union, Sweden, Venezuela, and Yugoslavia.

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—William Shakespeare

"Music hath charms to soothe the savage breast, to soften rocks, or bend a knotted oak."
—William Congreve

"Music is the poor man's Parnassus."
—Ralph Waldo Emerson

"Music helps not the toothache."
—George Herbert

"Music, the greatest good that mortals know/And all of heaven we have below."
—Joseph Addison

"If I were to begin life again, I would devote it to music. It is the only cheap and unpunished rapture upon earth."
—Sydney Smith

"Of all noises I think music the least disagreeable."
—Samuel Johnson

"Fiddle, n. An instrument to tickle human ears by friction of a horse's tail on the entrails of a cat."
—Ambrose Bierce

"Swans sing before they die. 'Twere no bad thing should certain persons die before they sing."

—Samuel Taylor Coleridge

"The man that hath no music in himself, Nor is not moved with concord of sweet sounds, Is fit for treasons, stratagems and spoils."
—William Shakespeare

"Music is essentially useless, as life is."
—George Santayana

"I like Wagner's music better than anybody's. It's so loud that one can talk the whole time without other people hearing what one says."

—from Oscar Wilde's
"The Picture of Dorian Gray"

"Hell is full of musical amateurs. Music is the brandy of the damned. May not one lost soul be permitted to abstain?"
—George Bernard Shaw

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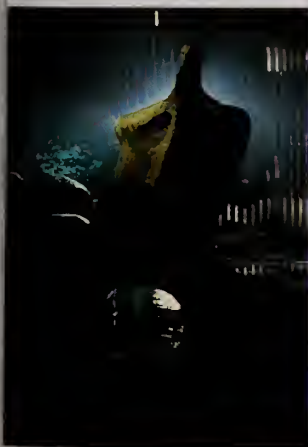
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ADDITION (cont. from p. 34)

characterization of the School's sustaining qualities: "dedication and concentration." For most of the first half of SAB's history, the Imperial references were first-personalized in the presence of Balanchine's contemporaries from his Russian and European careers—Maryinsky danseurs such as Anatole Oboukhoff and Pierre Vladimiroff and Vladimiroff's wife, the Diaghilev ballerina, Felia Doubrovskia. It continues today in the person of Madame Alexandra Danilova. The sparkling assoluta of the Ballets Russes de Monte Carlo trained with Balanchine in Russia, emigrated with him to the West, and today teaches daily class. Victoria Simon, an SAB graduate who went on to a soloist career with the New York City Ballet and is now one of the handful of people staging the Balanchine repertoire for companies outside New York City, recently recalled an unexpected asset in the predominance of Russian teachers during the school's early years: "One of the things it meant was that you had to listen very carefully, to really pay attention, so you could understand what they were saying." The result is a direct line of descent from the legends of Imperial Russia—Nijinsky, Karsavina, Spessivtzeva—to the reality of their SAB-trained descendants from Tanaquil LeClercq in the 1940s to Margaret Tracey in today's New York City Ballet corps de ballet.

One of the School's achievements, obviously, is the scale on which it functions. SAB began with a staff of five, Balanchine included; it now operates on a \$2 million annual budget, requiring an administrative staff of 15 and a permanent faculty of 11, supplemented by guest teachers from the New York City Ballet. Enrollment is currently 300. Unlike virtually every other non-state-supported arts academy, dancing is the single subject—no aerobics, no jazzercise, no adult beginners, nothing that would detract from what Kirstein identifies as the school's "entirely professional" orientation. The seriousness of that intent is most tellingly reflected in the fact that 75 percent of the upper-level enrollment are scholarship students. They come from near

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and far. With the precedent-setting For Foundation grants of the 1960s, the School's resources became available to students on a newly national level. Among the dancers brought to New York by the first Ford scholarships in 1960 was a 15-year-old girl from Cincinnati; three years later Roberta Sue Ficker joined the New York City Ballet as Suzanne Farrell.

Auditions for the School's 1988 summer course will be a three-month-plus endeavor involving 22 cities from Seattle to San Juan. The selection process, Kirstein adds, is important: "Students can feel that they have been chosen."

The most obvious difference between the school Balanchine attended in St. Petersburg and the one he established in New York is the effect his choreography has had on the vocabulary of classical dance. SAB and the New York City Ballet have achieved a level of technical sophistication that contemporary choreographer Karole Armitage recently described as "about as advanced as technique is liable to get." Balanchine's adaptations of the classical dance to the twentieth century obviously required dancers capable of those advances; his edict, "But first a school," was just plain good sense. SAB and the New York City Ballet have functioned as fully independent entities since 1935, the year after Balanchine made his first ballet in America, *Serenade*, on his first student bodies. Having *Serenade* and Balanchine in common, however, the paths of SAB and the New York City Ballet remain aligned. Together they set a standard that is now reaching into second and third generations, as the two farthest points of call on the upcoming summer audition schedule indicate. Seattle's Northwest Ballet is directed by Kent Stowell and Francia Russell, former New York City Ballet dancers who have themselves developed a company of national rank. Their son Christopher is a member of the San Francisco Ballet, which is under the direction of former New York City Ballet principal dancer Helgi Tomasson. The seven-year-old Ballet Concierto de Puerto Rico in San Juan is led by SAB alumna Lolita San Miguel, and it is blessed by the performance presence of Carmen

ana Rodriguez, a recent SAB graduate with the School's signature length and length.

The School's annual spring workshop performances have become favored events. From their modest beginning in 1965, the workshops have grown into multiple-cast, all-scale performances in the Juilliard theater. They give SAB students the one



Students at the School of American Ballet

thing that the School cannot: an audience. Programs include extracts from both the nineteenth and twentieth century repertoires, as well as new works by New York City Ballet house choreographers. *Nutcracker's* student candy canes, rowdy little brothers, and toy soldiers graduate to pointe shoes, tutus and *entrechat six*, as they prepare for careers with the New York City Ballet or with the dozens of other companies around the world currently employing SAB graduates. The flavor of the event, as well as the transformation of student into artist that is the *raison d'être* of SAB, was recently synopsized by critic Marilyn Hunt in *Dance Magazine*: "The School of American Ballet annual spring workshop irresistibly combines flowering professionalism with the enthusiasm, sweetness, and vulnerability of youth."

Otis Stuart is an associate editor of *Dance Magazine*.

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Spotlight on Juilliard Drama

Robin Williams recently credited his training from the school as having created the desire to break away from pure comedy in search of meatier and more fulfilling straight roles. Kelli McGillis acknowledges that the depth of her training allowed an easy and successful transition to camera work almost immediately after finishing her schooling there. Patti LuPone affectionately cites her years at the school with having provided the great flexibility that has garnered her considerable critical praise as she moves from the Broadway musical stage to film, and back again.

They all attended one of the most famous conservatories in the world, but to the average theater or moviegoer, it would still come as a surprise that for 20 years The Juilliard School has, in addition to its well known musical and dance training programs, one of this country's finest dramatic arts programs. As well as those listed above, the roster of distinguished actors who have trained with the Drama Division includes Christine Baranski, William Hurt, Val Kilmer, Perry King, Kevin Kline, Elizabeth McGovern, Christopher Reeve, David Ogden Stiers, and Stephanie Zimbalist.

Composer William Schuman, Juilliard's president from 1946 until he became president of the newly constructed Lincoln Center in 1962, committed Juilliard to become the center's academic constituent. The Drama Division was established in 1968 by Schuman's successor at Juilliard, Dr. Peter Mennin. Mennin chose noted European conservatory teacher and administrator Michel Saint-Denis as the new Division's consultant-director, and actor-director/administrator John Houseman as administrative director. Together they formulated a four-year conservatory method

training for the Juilliard Drama Division, based on a detailed European-style training method devised by Saint-Denis. His complete theory, often referred to as the Saint-Denis Bible, is outlined in his book *Training for the Theater: Premises and Promises*.

The first class of 35 students was chosen from more than 600 applicants, and classes began in 1968 in a building located near the sight of the still-under-construction "new" Juilliard at Lincoln Center. Official residency in the school building began with the start of the 1969 school year, with Drama Division class number two.



Juilliard Drama Division students in 1987 production of The History of American Film

Michel Saint-Denis' association with Juilliard continued until his death in 1971, when his wife Suria (who had worked with him closely at Juilliard since the Drama Division's founding) became consultant-director, continuing in that capacity until her death in December 1987. John Houseman was director of the Division until 1976. From 1976 to 1979 the director's chair was filled by Alan Schneider, followed by Michael Langham, who had been artistic director of the Guthrie Theater and who remains the Division's director today.

Today, as the Division nears its twentieth anniversary, its enrollment usually numbers about 75 student-actors ranging in age from 18-26. Each year, about 2,000 applications are received for the 25 openings in the first year class, and their success ratio is remarkable—more than 80 percent of the alumni are actively working in their chosen

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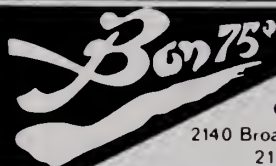
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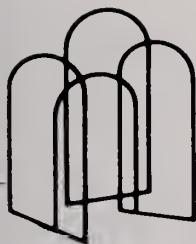
craft.

The Saint-Denis method is in place even now. It gives actors a disciplined guideline with which to explore the depths of their own creativity. It encourages improvisation in the early parts of their training, while they acquire the necessary tools for dramatic expression: movement, vocalization, dramatic analysis. Actual stage performance begins in the third year of training and public performance is a goal of only the fourth (and final) year. Intensive class work in dramatic verse, mask technique, play analysis, speech, voice, movement, singing, comedy techniques, acrobatics, tap and jazz dance, stage combat, make-up, and even music studies are integrated into the daily pursuit of learning and interpreting a wide range of dramatic repertoire.

Each class works as an ensemble throughout its tenure at Juilliard, and all actors are given the chance to work on a great variety of dramatic styles and roles—from the very first year in group readings, right through fourth year when the plays rotate in a Spring repertory season open to the public. This Spring's performance season, from April 13-30, is typical of the variety to be found in the Drama Division's repertory: Shakespeare's *Otello*; Christopher Durang's iconoclastic 1975 musical, *A History of the American Film*; Sam Shepherd's 1976 disjointed comedy, *Suicide in B-flat*; and the Turgenev classic, *A Month in the Country*.

Above all, The Juilliard School's Drama Division has remained true to the premise set out in its very first recruitment brochure written more than 20 years ago:

We are trying to form an actor equipped with all possible means of dramatic production, capable of meeting the demands of today's and tomorrow's ever-changing theater—an actor who is capable of participating in those changes and who is, himself, inventive enough to contribute to them. For, in the final analysis, whatever experiments may be attempted through fresh forms of writing, on new stages, using the latest technical devices, everything ultimately depends on the human being—the actor. □



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Saturday, February 13, 1988

PLEASE NOTE

RICHARD GOODE is indisposed.

ANTON KUERTI will play the Piano Concerto No. 5.

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MUSIC FOR EGMONT, OPUS 84

When a commission came to Ludwig van Beethoven to provide music for a performance of Goethe's Egmont, the composer took it up with eagerness and excitement. For one reason, there was no one in German life whom Beethoven admired more than Johann Wolfgang von Goethe, poet, dramatist, philosopher, and twenty-one years the composer's senior. Another reason was the theme of the drama itself which, set in the Netherlands in 1567-68, dealt with the struggle for freedom from Spanish rule. The thought of "liberty against tyranny" always kindled a fire in Beethoven, as his opera Fidelio had shown. And a possible third reason might have been Beethoven's awareness of his own Flemish ancestry.

And so Beethoven produced the most remarkable example of "incidental music" in history, one in which drama and music of genius were so well matched that the music seemed to take up without break where the words left off. The performance of the play with the music took place at the Burgtheater on June 15, 1810. In April 1811, Beethoven wrote to Goethe about "this glorious Egmont which I read so ardently thought over and experienced again and gave out in music--I would greatly like to have your judgment on it and your blame, too." Goethe, who as Counselor at the Court of Weimar was a step higher in the social ladder than Beethoven, and who also did not love music as much as Beethoven loved poetry, answered courteously that he had heard the Egmont music "spoken of with praise by several," and that he planned to use it for a projected performance at the Weimar theater. In July 1812, at Teplitz, the two great men met for the first time.

The Egmont Overture was performed several times in Beethoven's later years as an independent work and today deservedly ranks in the concert hall as an outstanding masterpiece of its kind, a concentrated example of the musical dramaturgy that had made the "Eroica" and Fifth Symphony turning points in music history. But the loving care with which Beethoven shaped the rest of the score as an integral part of Goethe's drama caused it to suffer in terms of an independent concert life, despite its glowing inspiration. Beethoven felt this keenly. In 1814, he wrote to the poet and theatrical producer Georg Friedrich Treitschke, urging that the drama be staged and offering to write additional music if necessary. "Thus the music to Egmont would

not be quite lost." Attempts have been made by Mosengell, Grillparzer, and Bernays to write a declamatory text that could knit all the numbers together as a concert presentation. But it has remained for modern recording to make the beauties of the full score available to music lovers. And it is not amiss to suggest that modern listeners will find themselves much closer to Beethoven's mind if they hear the music in the context of a knowledge of Goethe's drama, either in German or in English translation.

Goethe's play, which had been written between 1775 and 1788, opens with a picture of the Netherlands seething with religious and political unrest. As an arm of the tightening Spanish grip upon the land, the Inquisition is persecuting Protestants, heretics, and dissenters. The city burghers and artisans are beginning to agitate for an uprising. Count Egmont is a dashing Netherlands nobleman, a hero to the people for the victories he led over the French, a Catholic, loyal to the Spanish king, and governor of the land. He counsels that Spanish rule be moderate, tolerant, and respectful of the ancient rights of the people. But King Philip sends the ambitious, harsh, and cruel Duke of Alva at the head of Spanish troops to establish "order" with terror and an iron hand. Shrewd political minds like William of Orange advise Egmont to guard himself and move to a place of safety. But Egmont is confident that his princely status will protect him, and that his suggestions for less despotic rule will be given some attention. Treacherously, Alva arrests Egmont and arbitrarily condemns him to death as a traitor.

The one major protagonist who is not a historical figure is Clara (or Klarchen), a burgher's daughter with whom Egmont is in love. (The actual Count Egmont was married and had a dozen children.) She tries to instigate an effort to rescue Egmont and when she fails, poisons herself. Egmont meets his death bravely, knowing that it will kindle an insurrection that will bring about what Alva and Philip fear most, an independent Netherlands.

- S.W. Bennett

It took Goethe almost 14 years to complete Egmont. Beethoven was an ardent admirer of the work and composed the music for it (Opus 84) between 1809 and June 1810 by the order of the Court Theatre. According to Czerny, Beethoven wanted to compose Schiller's Wilhelm Tell, but the administration of the Theatre decided to give him the commission for Egmont. The creation of this composition coincided with the restless war year of 1809, which wrought grave disturbances in Beethoven's life. Very likely the work was completed in Baden in the spring of 1810. The manuscript of the overture bears the date 1810. On June 6 of that year Beethoven offered his work to Breitkopf and Hartel. The first performance took place June 15. Previously, on May 24, the drama had been performed without Beethoven's music.

Some details of the performance were recorded by Toni Adamberger, the singer and bride of Theodor Korner, who sang the "Klarchen Lieder." Beethoven had advised Goethe of the score in a letter and had urged the Leipzig firm to hurry the composition to the poet. On April 12, 1811, he wrote to Weimar: "You will receive in the near future the music for your magnificent Egmont...I wish to have your opinion, even your criticism will be helpful to me." Beethoven's friend Franz Oliva delivered the letter. Sulpice Boisseree, the art historian, was present when Oliva played a composition by Beethoven after dinner, supposedly a "Klarchen Lied." The score, however, did not arrive in Weimar until 1812 and was played before Goethe by an amateur. Only gradually did Goethe learn to appreciate Beethoven's music. Beethoven's Egmont music consists of the following parts: 1: Overture in F minor, one of the greatest instrumental works, representing Egmont's struggle against tyranny and the victory of freedom; 2: Klarchen Lied (Die Trommel geruhret) with phrases illustrating the sound of pipe and drum and expressing Klarchen's sympathy with the hero; 3: First Entre-Act Music (Andante-Allegro); 4: Second Entre-Act Music (Larghetto); 5: Klarchen Lied (Freudvoll und Leidvoll); 6: Third Entre-Act Music (Allegro in C major); 7: Fourth Entre-Act Music (Poco sostenuto e risoluto E-flat major); 8: Klarchen's Death (Larghetto D minor); 9: Melodrama (Poco sostenuto E-flat major, later D major); and finally 10: the "Victory Symphony" in F major relating to the final part of the Overture.

The music to Egmont is often performed in different sequences. Grillparzer wrote a connecting text which is frequently used for concert performance. Other poetical arrangements for the same purpose were written by Mosengeil, Bernays, and others.

- Paul Nettl

PIANO CONCERTO NO. 5 IN E-FLAT, OPUS 73

I. Allegro: II. Adagio un poco moto: III. Rondo (Allegro)

The Fifth Piano Concerto has a majestic introduction, in which the key of E-flat is asserted by the orchestra and piano in a rhapsodic outburst. This introduction reappears once at the beginning of the recapitulation, and plays no further part in the narrative. As in the first movements of all classical concertos, including Brahms's, the main threads of the story are set forth very broadly, but with explicit avoidance of anything like development or combination, in the opening tutti, which is best called by its primitive title of ritornello. (return of full orchestra in a concerto while the soloist is silent.) In this concerto the ritornello is specially formal and voluminous. There are at least five distinct themes, and any number of important derivatives. The whole procession of contrasted themes which this great tutti reviews gives an unusually faithful summary of what the piano is going to discuss. The severe monotony of key provides a firm basis for the marvelous richness of the distant keys of B minor and B major (alias C-flat), in which the piano is hereafter to present the second subject before the orchestra turns it into a rousing march in the orthodox key of E-flat. The general plan of the whole movement is as follows:

I. Introduction

II. Opening tutti or ritornello, containing all the themes.

III. First solo, entering quietly with a chromatic scale, and turning the whole opening ritornello into a vast exposition of a "first" and "second" subject with such devices as the modulations just mentioned.

IV. Close of the exposition by resumption of the last stages of the ritornello, in the key of the "second subject." By a device first introduced by Beethoven in his Violin Concerto, the end of the ritornello is now diverted into a remote new key. Here in due course the piano again enters with its quiet chromatic scale. (No concerto that boasts a modern or Mendelssohnian "emancipation from the conventional classical ritornello" can achieve such impressive entries of the solo part.)

V. Development, dealing entirely with the first theme. The piano part is, for all its beautiful coloring, at first no more than an accompaniment to the whispered dialogue in which the orchestra discusses the first theme...by degrees, the rhythmic figure which occurs at the end of the second measure of that theme, becomes more insistent, till it arouses the full orchestra, and sets the piano off into a furious passage of octaves, descending in dialogue with the strings. What Beethoven wants here (with these "furious octaves") is the fury of a hailstorm; and you can see daylight through hailstorms, and hear the bassoon through the right sort of octaves in this passage.

The curtain of hail is lifted away into blue sky, and we find ourselves in the very key in which the development started. The calm closing theme of the ritornello reappears; and the bass moves in slow steps up through distant keys to the threshold of home; and the quiet excitement becomes breathless until at last a crescendo leads to--

VI. The introduction, followed by the recapitulation of II. The modulations at the "second subject" become still more wonderful, the key being now one of those "contradictory keys" (C-sharp minor and D-flat) of which such subtle dramatic use is made at a similar point in the Eroica Symphony.

VII. The Coda. The saddest chapter in the story of the concerto is the classical custom of leaving all but the orchestral windup of the coda blank, and trusting to a display of the solo-player's powers of improvisation to fill up the blank with a cadenza. Here Beethoven has, for the first time, forbidden extemporization, (in the score at this point Beethoven has specifically written: "Non si fa una cadenza, ma s'attacca subito il seguente." ("Do not play a cadenza-'extemporized cadenza, that is',-but immediately proceed from the orchestral fermata on the usual 6/4 chord to the following') and written out in full a coda that begins like a cadenza but soon settles down to what turns out to be a final glorified recapitulation of the whole ritornello, from the entry of the second subject onward. Gradually the orchestra joins in, beginning with the horns, until the full band is in dialogue with the piano. At last we hear a chromatic scale. It was of this passage that Schumann said that "Beethoven's chromatic scales are not like other people's." No wonder! This quiet scale and the following trills have now borne the Atlas burden of the whole mighty structure for the third time--first, at the outset of the first solo; then at the outset of the development; and now, leading unswervingly to the glorious close.

The slow movement is in B major, the first remote modulation in the first movement, and it has two themes--the serene, devout melody of the muted violins (it is a misprint in the band-parts if the lower strings are muted); and the meditative theme with which the piano enters and moves into a rather remote key on the shaded side (D major) of the harmony. Here the piano seems to be settling down in a cadence with a trill, but the trill rises and rises until it breaks over into the tonic key again. Thus the piano comes to deliver its ornamental version of the main theme. As its close fades into a cloud of wavy light, three wind instruments, led by the flute, give out the whole theme again, the piano accompanying with the wavy figure which the admiration of Berlioz has made familiar to all students of orchestration. At last the waves die down, and nothing is left but a cold gray octave. This sinks a semitone, and becomes glowing. As it continues, the piano whispers a strange new theme which is a rising arpeggio, given out in little spurts in a mysterious rhythm and, finding itself already in E-flat, after a moment's hovering, plunges into the finale, the most spacious and triumphant of concerto rondos. Lovers of Schumann's Carnaval will easily recognize in the second part of Beethoven's main theme a phrase--that enlisted in Schumann's army of Davidites marching against the Philistines. Equally obvious is the great part played by the rhythmic figure of one dotted eighth note followed by a sixteenth and four more eighth notes from its first formal appearance as part of the orchestral group of themes to its final mysterious domination in the person of the drum.

What gives this rondo its chief impressiveness is the immense breadth of its middle episode, in which the main theme has three separate escapades, firstly fortissimo in C major (a bright key in this connection), secondly piano in A-flat (a sober key), and thirdly pianissimo (breaking into forte) in E major, a remote key. The subsequent exciting return, where the violins remind us of what the piano said at the end of the slow movement, will not escape notice. The drum passage at the end reveals the sublime depths from which all these outbursts of hilarity spring.

- Donald Francis Tovey

Beethoven's written cadenzas represent a step forward along the road leading imperceptibly to the abolishment of the cadenza. He took the final step in the E-flat major concerto. At the decisive point in the first movement we find the words at the heading of this essay--the terse phrase: Non si fa una cadenza, ma s'attacca subito il seguente. There should be no cadenza! An express prohibition. Does this prohibition refer only to the E-flat major concerto? Is this an isolated case? Or is it not rather the result of a logical development which, once established (and definitely established in this instance), is to be the general rule from now on? In Beethoven's sense the interpretation would perhaps be: in Beethoven concerti no cadenzas but his own.

The art of improvisation is no longer practiced nowadays; therefore the particular soil that gave birth to the cadenza is lacking. Tradition has been unable to maintain the vital element of the cadenza. It has preserved only the dead form as an excuse for indulging in technical tours de force. From this point of view, likewise, the existing practice of grafting strange bodies on classical works is artistically untenable.

But there is still another consideration which should not be passed over in silence for the sake of the present point of view. Since the cadenza is prescribed in the classical concerto and has therefore been carefully prepared, its omission might leave the impression of a "cause without effect" so to speak--to reverse a Wagner dictum. This would undoubtedly be a far lesser evil, as compared with the extraneous cadenza. Anyone wishing to avoid the dilemma and desiring to have recourse to a cadenza, should at least be governed by Beethoven's other law: La cadenza sia corta. In the last analysis, everything rests with the player's sense of responsibility toward the art work.

- Ludwig Misch

Beethoven's Fifth Piano Concerto, Opus 73 (later inaptly dubbed "Emperor") belongs to the invasion year, 1809, although it may have been begun in the closing days of the previous year. Along with a March in F for Military Band, WoO 18, it may well embody Beethoven's response to the tide of Napoleonic conquest. (Of course, its grandeur and its unparalleled solutions of strictly musical problems far transcend such considerations.) Einstein called this concerto, with its warlike rhythms, victory motifs, thrusting melodies, and affirmative character, the "apotheosis of the military concept" in Beethoven's music." According to Einstein, the "military style," which had roots in the Viennese tradition as well as in contemporary French music, was readily understood by Beethoven's audiences: "They expected a first movement in four-four time of a 'military' character; and they reacted with unmixed pleasure when Beethoven not only fulfilled but surpassed their expectations." At its first confirmed public performance--in Leipzig in 1810--the majestic concerto was greeted with ovations. It was published in February 1811 with a dedication to Archduke Rudolph.

- Maynard Solomon

SYMPHONY NO. 2 IN D MAJOR, OPUS 36

I. Adagio molto - Allegro con brio; II. Larghetto; III. Scherzo, Allegro; IV. Allegro molto

The works that produce the most traceable effects in the subsequent history of an art are not always those which come to be regarded as epoch-making. The epoch-making works are, more often than not, merely shocking to just those contemporaries best qualified to appreciate them; and by the time they become acceptable they are accepted as

inimitable. Even their general types of form are chronicled in history as the "inventor's" contribution to the progress of his art, only to be the more conspicuously avoided by later artists. Thus Beethoven "invented" the scherzo; and no art form has been laid down more precisely and even rigorously than that of his dozen most typical examples. Yet the scherzos of Schubert, Schumann, Mendelssohn, and Brahms differ as widely from Beethoven's and from each other, as Beethoven's differ from Mozart's minuets. The nearest approach to a use of Beethoven's model is to be found where we least expect it, in the grim and almost macabre scherzos of Chopin.

For otherwise it is certain works which immediately impressed contemporaries as marking a startling advance in the art without a disconcerting change in its language. Beethoven's Second Symphony was evidently larger and more brilliant than any that had been heard up to 1801; and people who could understand the three great symphonies that Mozart had poured out in the six weeks between the end of June and the 10th of August 1788, would find Beethoven's language less abstruse, though the brilliance and breadth of his design and the dramatic vigor of his style were so exciting that it was thought advisable to warn young persons against so "subversive" (*sittenverderblich*) a work. What the effect of such warnings might be is a bootless inquiry; but Beethoven's Second Symphony and his next opus, the Concerto in C minor (Opus 37), have produced a greater number of definite echoes from later composers than any other of his works before the Ninth Symphony. And the echoes are by no means confined to imitative or classicist efforts: they are to be found in things like Schubert's Grand Duo and Schumann's Fourth Symphony, works written at high noontide of their composers' powers and quite unrestrained in the urgency of important new developments. Indeed, Beethoven's Second Symphony itself seems almost classicist in the neighborhood of such works as his profoundly dramatic Sonata in D minor, Opus 31, No. 2; while we can go back as far as the C minor Trio, Opus 1, No. 3, and find Beethoven already both as mature and as sittenverderblich ("morally corrupting") in style and matter.

- Donald Francis Tovey

In the D major symphony, Beethoven's second, all is noble, energetic, stately, and audacious; the introduction (marked *largo*) is a masterpiece. The most beautiful effects succeed one another without confusion and ever unexpectedly; the melody is of touching solemnity; from the very first bars it imposes respect and prepares us for emotion. The rhythm becomes more bold and rollicking; the orchestration becomes richer, more sonorous, and more varied. Linked with his admirable *Adagio molto* is an *Allegro con brio* of enchanting dash. The *gruppetto*, a florid embellishment, found in the first measure of the theme, and given by violas and cellos in unison, is resumed in isolated form to establish progressions in a crescendo or in imitative passages between the winds and the strings; all these appear new and animated.

In the midst of these a melody is encountered whose first part, given out by clarinets, horns and bassoons, concludes *tutti* with the rest of the orchestra; the virile energy of this melody is further enhanced by a happy choice of accompanying chords.

The Andante (marked Larghetto in the score) is not treated in the manner of the First Symphony. It is not composed of a subject worked out in canonic imitations, but is a pure and frank song at first sung simply by the strings, and then embroidered with rare elegance by means of light and fluent touches whose character is never far removed from the sentiment of tenderness forming the distinctive character of the principal idea. It is a ravishing picture of innocent happiness barely clouded by a few melancholy accents occurring at rare intervals.

The Scherzo (marked Allegro) is as frankly gay in its fantastic capriciousness as the second movement was fully and serenely happy. In this symphony all is smiles; the warlike bursts of the first Allegro are entirely free from violence; there is only the youthful ardor of a noble heart wherein the beautiful illusions of life are left untainted. The composer still believes in immortal glory, in love, in detachment, in self-sacrifice. What abandon in his gaiety! What wit! What impetuosity! To hear the different instruments dispute possession of a fragment of a theme not played by any one of them completely, and hearing each fragment colored with a thousand nuances as it passes from one to the other, is like watching the fairy gamboling of Oberon's graceful spirits.

The Finale -Alegro molto- constructed in the same manner, is a second Scherzo in double time (2/2) whose playfulness is to some extent even more refined and more piquant.

- Hector Berlioz

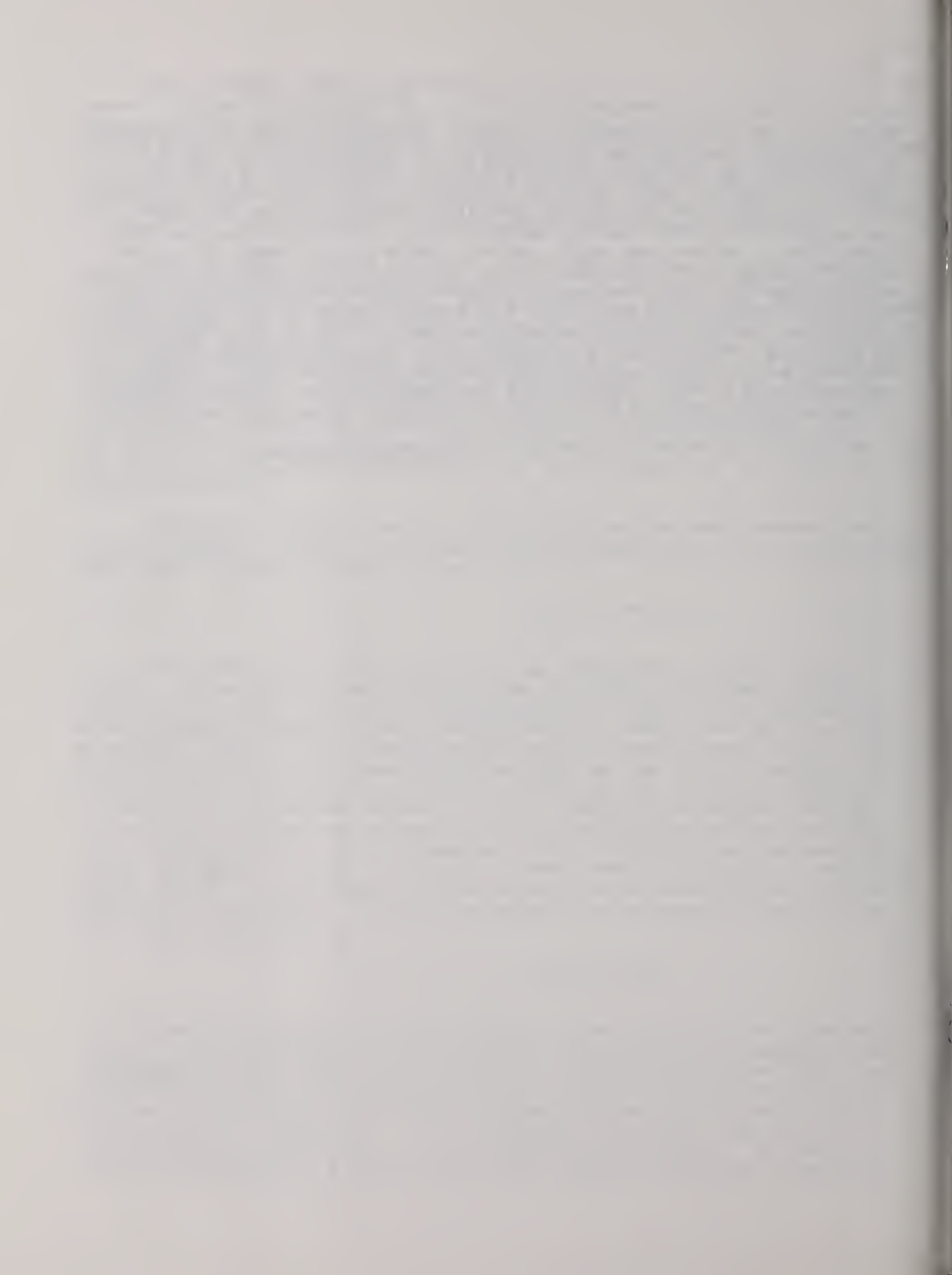
It seems to me that the first real Beethoven symphony is the Second. It marks the beginning of his struggle with life. While Opus 21 is a brilliant musical entertainment, Opus 36 can be called a full-fledged dramatic work, particularly in the first and the last movements. And at the same time the Scherzo emerges here in all its glory, not merely as a humorous interlude, but as a form capable of conveying the very breath of life. Beethoven had paid his respects to the era of Haydn and Mozart; in this symphony he embarks on his own course and proceeds to encounter the problems which any revolution brings with it. As a dramatist and an architect he was magnificently equipped to deal with them. A new romantic freedom is embodied in the pages of this score, the exuberance of a young master in full command of his powers. Surely the Second is Beethoven's declaration of musical independence.

- Josef Krips

Contemporary taste, having accepted Beethoven's First Symphony, was not entirely happy with the Second. The fashionable Zeitung für die elegante Welt argued that "the First Symphony is better than the Second because it is developed with a lightness and is less forced, whereas in the Second the striving after the new and the surprising is already more apparent." It is certainly true that the Second Symphony is altogether the more formidable proposition. In writing "a grand symphony in D major," Beethoven cannot have been unaware of

Mozart's luminously expansive "Prague" Symphony or the last symphony of Haydn, lyrical, exuberant and full of rustic wit. In the slow introduction of his own D major Symphony (which had its premiere on the 5th of April, 1803, putting it shortly after the great Heiligenstadt Testament and during the gestation period of the "Eroica"), one senses Beethoven leaning massively out, sculpting the musical lines with a serene and ample touch. There are grimmer intrusions -that formidable D minor scale near the end of the slow introduction which looks out over the years to the first movement of the Ninth Symphony- but for the most part the Second Symphony is joyous and expansive, the earth firm beneath its feet. That it was conceived in the wake of Beethoven's recognition of impending deafness and the near suicidal despair of the Heiligenstadt Testament is only further proof of the resources of the human spirit and the capacity of Beethoven to listen for the resilient and joyous mood within.

- Richard Osborne



**THE SYMPHONY ORCHESTRA
OF
THE CURTIS INSTITUTE OF MUSIC**

conducted by

OTTO-WERNER MUELLER

with

Benita Valente, Soprano

and

Efrem Zimbalist, Jr., Narrator

and

~~Richard Goode, Piano~~

ANTON KUERT



SUNDAY 14 FEBRUARY 1988 at 8:00pm
ACADEMY OF MUSIC
PHILADELPHIA

THE UNIVERSITY OF CHICAGO

DEPARTMENT OF THE HISTORY OF ARTS

1954-1955

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THE CURTIS INSTITUTE OF MUSIC
Gary Graffman, Artistic Director

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Anton Kuerti

ALL-BEETHOVEN

Incidental Music to Goethe's "Egmont", Op. 84

Benita Valente

Efrem Zimbalist, Jr.

Symphony No. 2 in D major, Op. 36

Adagio molto - Allegro con brio

Larghetto

Scherzo: allegro

Allegro molto

INTERMISSION

Concerto No. 5 in E-flat Major, Op. 73 "Emperor"

Allegro

Adagio un poco moto

Rondo: allegro

Richard Goode

Steinway Piano

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THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE

PHILADELPHIA

The Curtis Institute of Music opened in Philadelphia on October 1, 1924. Founded by Mary Curtis Bok (she later became Mrs. Efrem Zimbalist), the tuition-free school has provided professional training for nearly 3000 musicians who are accepted as students only after a rigorous audition. Among the Institute's alumni are some of the most illustrious names in music: the late Samuel Barber, Leonard Bernstein, Judith Blegen, Jorge Bolet, Abram Chasins, Shura Cherkassky, Lukas Foss, Boris Goldovsky, Richard Goode, Gary Graffman, Lynn Harrell, Eugene Istomin, Anton Kuerti, Jaime Laredo, Ruth Laredo, Gian Carlo Menotti, Anna Moffo, Vincent Persichetti, George Rochberg, Gianna Rolandi, Ned Rorem, Aaron Rosand, the late Leonard Rose, Peter Serkin, Oscar Shumsky, Joseph Silverstein, Abbey Simon, Susan Starr, Arnold Steinhardt, and Benita Valente. The faculty at Curtis has included some of the most celebrated musicians of the twentieth century. For more than sixty years students have come from all over the world to develop their talents at Curtis. Over three hundred Curtis graduates are members of major American, Canadian, and European orchestras, with more than one hundred of these occupying principal chairs. Enrollment each season comprises from 160 to more than 180 students, working with a faculty of approximately seventy. Over the past few seasons, along with those from America, students have come from Australia, Austria, Brazil, Canada, Costa Rica, England, France, Germany, Holland, Hong Kong, Iceland, India, Israel, Italy, Japan, Korea, New Zealand, the Philippines, People's Republic of China, Republic of China, Singapore, the Soviet Union, Sweden, Uruguay, Venezuela, and Yugoslavia.

OTTO-WERNER MUELLER

Born in Germany, Mr. Mueller, at the age of 19, was appointed Director of the Chamber Music Department for Radio Stuttgart. Two years later he conducted opera and operetta for the Heidelberg Theatre, where he also founded and conducted the orchestra for the dependents of the U. S. military forces stationed there. He immigrated to Canada in 1951, where he worked extensively for the Canadian Broadcasting Corporation. He taught and conducted at the Montreal Conservatory and spent three months as guest professor at the Moscow State Conservatory. In 1968 and 1970 he was guest conductor of the Moscow, Leningrad, and Riga Symphony Orchestras. Mr. Mueller has conducted in every major city in Canada and has had guest appearances recently with the Atlanta, Detroit, St. Louis, and other U. S. orchestras. In 1967 he assumed the post of Professor of Music at the University of Wisconsin and from 1973 to 1987 was Conductor in Residence at the Yale School of Music. In 1987 he joined the faculty of the Juilliard School of Music as Director of Orchestral Studies. Mr. Mueller joined The Curtis Institute as Head of the Conducting Department in 1986.

BENITA VALENTE

California-born Benita Valente - a graduate of The Curtis Institute - has held the spotlight since 1960, when she was the winner of the Metropolitan Opera National Council Auditions. She soon became the soprano in residence at the prestigious Marlboro Festival, where her performances and recordings with the legendary pianist Rudolf Serkin won great renown. Other major instrumental collaborators have included the Guarneri and Juilliard String Quartets, cellist Yo-Yo Ma, clarinetist Richard Stolzman, and pianists Peter Serkin, Emmanuel Ax, Leon Fleisher, Richard Goode, and Cynthia Raim. Miss Valente has been sought as an orchestral soloist by nearly every great conductor of the last two decades, including

Claudio Abbado, Daniel Barenboim, Leonard Bernstein, Nikolaus Harnoncourt, Riccardo Muti, Seiji Ozawa, and Klaus Tennstedt. With these conductors she has appeared with every great symphony in the United States, such as the Philadelphia Orchestra, the New York Philharmonic, the Chicago Symphony, the Boston Symphony, the Cleveland Orchestra, the Los Angeles Philharmonic, and the symphonies of Toronto, Houston, Montreal, Dallas, and Cincinnati. In Europe she has sung with the Munich Philharmonic, the Orchestre de Paris, the London Symphony, the Rotterdam Philharmonic, the Concertgebouw Orchestra and many others. The operatic stage has figured prominently in Benita Valente's career, including her long association with the Metropolitan Opera which began in 1973, as well as with other opera companies in this country and abroad.

EFREM ZIMBALIST, JR.

Efrem Zimbalist, Jr., was born in New York City. His father was the violinist and composer Efrem Zimbalist; his mother, the opera, concert, and recording artist, Alma Gluck. Mr. Zimbalist was educated at St. Paul's School, Yale University, and the Neighborhood Playhouse School of the Theatre. He served as a Lieutenant in the U. S. Army Infantry, being awarded a Purple Heart. His stage career includes performances of **The Rugged Path**; **Henry the VIII**; **Androcles and the Lion**; **What Every Woman Knows**; **Yellow Jack**; **Fallen Angels**; **Charley's Aunt**; **The Tempest**; and **Pleasure of His Company**. He was co-producer of Gian Carlo Menotti's **The Medium** and **The Telephone**, as well as Menotti's **The Consul**, which won the Pulitzer Prize for Music and the New York Drama Critics' Circle Award. Among his numerous films are "House of Strangers"; "Bombers B-52"; "Band of Angels"; "The Deep Six"; "Violent Road"; "Too Much, Too Soon"; "The Crowded Sky"; "A Fever in the Blood"; "Home Before Dark"; "By Love Possessed"; "The Chapman Report"; "Harlow"; "Wait Until Dark"; and "Airport 1975". Mr. Zimbalist has made many television specials, movies of the week, and guest appearances in New York and Los Angeles, in addition to the famous series, **77 Sunset Strip**, and **The FBI**. He is also a composer, having produced a Motet on the 150th Psalm, a set of Variations on a Theme by Caldara for String Quartet, and a Sonata in G minor for Violin and Piano.

RICHARD GOODE

Beginning as a "Young Concert Artist", Richard Goode - a graduate of The Curtis Institute - went on to win First Prize in the Clara Haskil Competition and later the Avery Fisher Prize. A student of Rudolf Serkin and Nadia Reisenberg, he was a founding artist of the Lincoln Center Chamber Music Society. As a chamber musician, Mr. Goode has performed with vocalists Benita Valente, Frederica von Stade, and Bethany Beardslee, and with cellist Yo-Yo Ma. He has appeared with renowned chamber ensembles such as the Guarneri, Juilliard, Tokyo, Cleveland, Galimir, Muir, LaSalle, and Sequoia Quartets. During this current season Mr. Goode has been guest soloist with the Dallas Symphony, Los Angeles Philharmonic; has toured Italy with the Orpheus Chamber Orchestra; and has performed at Tanglewood and on tour with Richard Stolzman (with whom he is recording for RCA and received a Grammy Award for "Best Chamber Performance" in 1982). His frequent appearances at both Lincoln Center's and Kennedy Center's Mostly Mozart Festivals are highlights of his summer activities. In 1987/88 Mr. Goode is performing all-Beethoven recitals in major cities of the United States to coincide with the sonata series in New York; he will also be busy in the recording studio with a view to completing the cycle for Book-of-the-Month-Records by 1989.

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Incidental Music to *Egmont*, Op. 84

In the stage directions for his *Egmont*, Goethe asks specifically for a musical prologue, a number of interpolations, some between-the-act interludes, and an epilogue. He expected producers of the play to either use previously written incidental music or to commission new music for the work. And a composer named Reichardt wrote such music as early as 1791. When Joseph Hartl, the director of Vienna's two court theaters decided on a new production of *Egmont*, he asked Beethoven to provide the music. The composer worked on it from October 1809 to May, 1810. At the time Beethoven had not yet met Goethe and worshipped him from afar, so much so that he wrote the score without any payment, something quite unusual for him. In February of 1810 he told his friend, Bettina von Brentano, "When you write to Goethe about me, select all words which will express to him my inmost reverence. . . . I am just on the point of writing to him about *Egmont*, to which I have written the music, and indeed purely out of love for his poems, which cause me happiness. Who can be sufficiently thankful for a great poet, the richest jewel of a nation?" By 1812 the composer's feelings toward Goethe the man had changed. He told one friend, "Goethe is too fond of the atmosphere of the court." But he never lost sympathy with what *Egmont* represented: a martyr who died for liberty and justice.

The music consists of the overture and nine numbers: "Die Trommel Gerühret"; Entracte I; Entracte II; "Freudvoll und Leidvoll"; Entracte III; Entracte IV; Clara's Death; Melodrama; Victory Symphony. The play is set in Brussels during the Inquisition. Philip II of Spain attempts to prevent the spread of the Reformation in the Netherlands and uses his henchman, the Duke of Alba, to enforce Philip's policies. Alba finds his most troublesome opponents to be two Aristocrats, William of Orange and Egmont, Prince of Guare. William, a wily politician, manages to avoid a serious confrontation with Alba, but Egmont, a trusting and perhaps naive man, attempts to deal with the Duke. Egmont is forcibly arrested, quickly found guilty of trumped-up charges, and put to death. That much is historically accurate. But Goethe brought into the play a story of a lady named Clara who loves Egmont in spite of her mother's objections. When Clara's lover, Brackenburch, attempts suicide because she loves Egmont, Clara takes a vial of poison from his hand and, hearing of Egmont's arrest, uses it herself. Egmont goes to his death convinced that he will be an eternal symbol of resistance to tyranny. Since the real life Egmont was a married man with twelve children, Goethe had some explaining to do. He did, and in the poet's best manner: "It was necessary for me to have **another** Egmont, one that would harmonize better with the scenes in which he took part and with my political purposes; and he, as Clara says, is **my** Egmont. And for what then are poets, if they wish only to repeat the account of a historian?"

Symphony No. 2 in D Major, Op. 36

"From year to year I have hoped to be cured, but in vain, and at last I have been forced to accept the prospect of a permanent infirmity (whose cure may perhaps take years, or may prove to be quite impossible). Although born with a fiery and lively temperament, and even fond of the distractions of society, I soon had to cut myself off and live in solitude. When, occasionally, I decided to ignore my infirmity, ah, how cruelly I was then driven back by the doubly sad experience of my poor hearing, yet I could not find it in myself to say to people, 'speak louder, shout, for I am deaf.' Ah, how could I possibly have referred to the weakening of a sense which ought to be more perfectly developed in me than in other people, a sense which I once possessed in the greatest perfection, to a degree which certainly few of my profession possess or have ever possessed. . . . If I appear in company I am overcome by acute anxiety, for fear I am in danger of revealing my condition. . . . Sometimes I have been driven by my desire to seek the company of other human beings, but what humiliation when someone, standing beside me, heard a flute from afar off

while I heard nothing, or when someone heard a shepherd singing, and again I heard nothing! Such experiences have brought me close to despair, and I came near to ending my own life - only my art held me back, as it seemed to me impossible to leave this world until I have produced everything I feel it has been granted to me to achieve." Those words of despair are from a letter Beethoven wrote to his brother, Carl, on the 6th of October 1802, when he was staying at Heiligenstadt. The letter has become known as the Heiligenstadt Testament, a remarkable indicator of his state of mind as he became aware of his impending deafness. Just as remarkable is the fact that he produced at this time one of his most genial, unclouded, and high-spirited works, the second symphony. One writer has pointed out that this sunny music appearing during such a time of despair is proof of T. S. Eliot's remark that "the greater the artist the more complete the separation between the man who suffers and the mind that creates." Berlioz tells us of the second symphony that "everything is noble, energetic, proud. The Introduction is a masterpiece. The most beautiful effects follow one another without confusion, and always in an unexpected manner." Today musicians consider the second symphony the culmination of the symphonic world of Haydn and Mozart, the furthest point Beethoven could go until he burst into "that wonderful new region which no man had as yet explored, of which no man has even dreamed" - meaning, of course, the "Eroica" symphony. But in Beethoven's day not everyone had such a high opinion of this simple, unaffected music. One of the classic examples of musical commentary is the following, from **Zeitung für die Elegante Welt**, Vienna, May 1804: "Beethoven's Second Symphony is a crass monster, a hideously writhing wounded dragon, that refuses to expire, and though bleeding in the Finale, beats about with its tail erect." Nearly two centuries have passed, and that tail still shows no signs of wilting.

Concerto No. 5 in E-flat major, Op. 73

Sketches of the Fifth Concerto appear in Beethoven's notebooks as early as 1808, but most of the music was written in the Summer and Fall of 1809. Napoleon's army had opened a siege of Vienna in May, and Beethoven was working on Op. 73 during a bombardment. There's a well-known story of him working in his brother's basement holding a pillow over his head. He wrote to a friend, "The whole course of events has affected me, body and soul. What a disturbing, wild life around me; nothing but drums, cannons, men, misery of all sorts." The concerto is dedicated to the Archduke Rudolph, Beethoven's patron, and its premier was on 28 November 1811, with Friedrich Schneider as soloist. A reviewer the next day wrote of Beethoven's newest "concerto . . . without doubt one of the most original, imaginative, most effective, but also one of the most difficult of all existing concertos. . . . It could not have been otherwise that the crowded audience was soon put into such a state of enthusiasm that it could hardly content itself with the ordinary expression of recognition and enjoyment." The piece was given its Vienna premier at a benefit for the Society of Noble Ladies for Charity. This was one of those strange programs of the times: included were concert arias and duets, a solo for violin, and a series of what were called **Tableaux vivants** - staged representations of famous paintings by Raphael, Poussin, and others. Between a cavatina by a Mademoiselle Sessi and a tableau of Esther fainting before Ahasuerus was the Concerto No. 5, with Beethoven's famous student, Carl Czerny, as solist. One writer present at the concert wrote that "the pictures offered a glorious treat. A new pianoforte concerto by Beethoven failed."

The name "Emperor" is not Beethoven's: it came about because of the music's sweeping and imperious grandeur. Incidentally, not only did Beethoven write out the first-movement cadenza, but he specifically directs that the performer must play what's written and not add his own cadenza, a procedure unique among Beethoven's piano concertos and one which set a precedent for most piano concertos after Beethoven. The British writer, Sir Donald Tovey, wrote that only

The following is a summary of the results of the experiments conducted on the effect of temperature on the rate of reaction between hydrogen peroxide and potassium iodide. The reaction was carried out at various temperatures, and the rate of reaction was measured by the volume of oxygen gas evolved over a fixed period of time. The results show that the rate of reaction increases with increasing temperature, and that the increase is more rapid at higher temperatures. This is in accordance with the Arrhenius equation, which states that the rate constant of a reaction increases exponentially with increasing temperature. The activation energy of the reaction was calculated from the Arrhenius plot, and was found to be 50 kJ/mol. This value is in good agreement with the literature value of 52 kJ/mol.

The effect of temperature on the rate of reaction

The rate of reaction was measured by the volume of oxygen gas evolved over a fixed period of time. The results show that the rate of reaction increases with increasing temperature, and that the increase is more rapid at higher temperatures. This is in accordance with the Arrhenius equation, which states that the rate constant of a reaction increases exponentially with increasing temperature. The activation energy of the reaction was calculated from the Arrhenius plot, and was found to be 50 kJ/mol. This value is in good agreement with the literature value of 52 kJ/mol.

The following table shows the results of the experiments:

Temperature (°C)	Volume of oxygen gas evolved (cm ³)
20	10
30	15
40	25
50	40
60	60

Mozart, Beethoven, and Brahms fully understood what Tovey called the "concerto principle". The critic Bernard Jacobson wrote a compelling description of that principle. In pointing out the common error of many listeners, which is to say their thinking of a concerto as a kind of battle between the soloist and the orchestra, Jacobson writes that a "concerto is not Hector doing battle with the Greeks. Nor is it Hector giving a demonstration of swordsmanship for the benefit of his admiring fellow Trojans. It is more like Hector fighting among his compatriots as he leads them in the field. And it is still more like Hector prevailing over them in the assembly by force of personality, intellect, and argument. . . . In other words, part of the essence of a concerto is that it is a debate in which individuality triumphs over the mass. But a concerto is more than a debate: it is a work of art, and so, besides argumentative brilliance and technical skill, poetry and feeling take leading parts." Measured against those standards, Beethoven's Op. 73 remains the monarch of piano concertos.

Klärchen's Songs from Egmont

Die Trommel geruhret!
 Das Pfeifchen gespielt;
 Mein Liebster gewaffnet
 Dem Haufen befiehlt
 Die Lanze hoch führet,
 Die Leute regieret.
 Wie klopft mir das Herze!
 O hätt ich ein Wämslein
 Und Hosen und Hut!
 Ich folgt' ihm zum Tor 'naus
 Mit mutigem Schritt,
 Ging' durch die Provinzen
 Ging' überall mit
 Die Feinde schon weichen
 Wir schiessen darein -
 Welch Glück sondergleichen
 Ein Mannsbild zu sein!

Freudvoll und Leidvoll
 Gedankenvoll sein
 Langen und bangen
 In schwebender pein;
 Himmelhoch jauchsend,
 Zum Tode betrübt
 Glücklich allein
 Ist die Seele, die liebt.

The drum resounds.
 The fife plays out;
 My beloved, for the battle,
 Deploys his staunch troop
 He lifts his lance high,
 And the people are swayed.
 My blood boils!
 Oh if I had a helmet
 And a soldier's attire!
 How boldly I'd follow
 And march through the gate,
 Through the wide province
 I'd follow him straight.
 The foe we'd shoot at
 And beat till they ran -
 What joy it would be
 To be changed to a man!

Blissful and tearful
 With thought-teeming brain
 Hoping and fearing
 In wavering pain;
 Praising heaven with joy,
 Then with death-thoughts
 Happy the soul
 To which love has been given.

On March 31 at 8:00 pm in the Academy the Curtis Orchestra will be conducted by David Zinman in a program comprising Mozart's Sinfonia Concertante, K. 364, and Mahler's Sixth Symphony. Arnold Steinhardt, violin, and Michael Tree, viola, will be the soloists in the Mozart. The concert is free but tickets are necessary. Send orders to the Concert Division, Curtis Institute, Rittenhouse Square, Phila., PA 19103.

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THE ORCHESTRA

VIOLINS

Ruggero Alliffranchini
Sang Eun Bae
Ivan Chan
Huifang Chen
Harvey DeSouza
Sigrun Edvaldsdottir
Kimberly Fisher
Ghislaine Fleischmann
Pamela Frank
Moshe Hass
Yumi Hwang
Wanchi Huang
Ellen Maria Justen
Gloria Justen
Hyuna Kim
Amy Kinney
Nicholas Kitchen
Elissa Koljonen
Aimee Kreston
Yayoi Numazawa
Jennifer Orchard
Paul Pesthy
Emi Ohi Resnick
Paul Roby*
Desiree Ruhstrat
Si-Yeon Ryu
Kamilla Schatz
Lee-Chin Siow
Jennifer Startt
Lara St. John
Scott St. John
James Umber
Charles Wetherbee

VIOLAS

Anna Marie Ahn
Jean-Marc Apap
J. David Arnott
En-Sik Choi
Anibal Dos Santos
William Goodwin
Susan Gulkis
Scott Ligocki
Gerry Rice
Kurt Rohde
Michael Strauss

*Concertmaster

CELLOS

Derek Barnes
Kirsten Dalley
Evan Drachman
Yee-Sun Kim
John Koen
Ju Young Lee
Soo-Hyun Lee
Kristin Ostling
Peter Parthun
Wilhelmina Smith
Wendy Sutter

DOUBLEBASSES

Pascale Delache
Joëlle Fancher
Glenn Gordon
John Moore
Geoffrey Osika
Michael Steer
Kevin Switalski

HARPS

Kyung-Hee Kim
Marie-Pierre Langlamet
Jung-Wha Lee
Rong Tan

FLUTES

Lisa Byrnes
Kristan Cybriwsky
Joshua Smith
Hye-Ri Yoon

OBOES

Jonathan Fischer
Jennifer Kuhns
Peter Smith
Robert Walters

CLARINETS

Nicola Everton
Vinicio Meza
Sean Osborn
Erika Shrauger
Dennis Strawley

BASSOONS

Gerald Alleva
Matthew Bender
Mary Ellen Harris
Mark Timmerman

HORNS

Nicola Averill
Suzanne George
Richard King
Michael Motise
Paul Osmond
Richard Swartz

TRUMPETS

Bibi Black
Anthony DiLorenzo
Frank Ferraro
Christopher Hendricks
Donald Hughes

TROMBONES

William Ki Ho Chang
John DiLutis
John J. Freeman
Darrin Milling

TUBA

Craig Knox

TIMPANI/PERCUSSION

Benjamin Ramirez
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Robert Slack
Frederick Zweifel

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ORCHESTRA MANAGER

Richard Zuch



THE CURTIS INSTITUTE OF MUSIC

GARY GRAFFMAN, ARTISTIC DIRECTOR

CURTIS HALL SIXTY-FOURTH SEASON 1987-1988

MONDAY 15 FEBRUARY 1988 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

THIRTY-SEVENTH STUDENT RECITAL

Serenade No. 11 in E-flat major, K. 375 Wolfgang Amadeus Mozart
Allegro maestoso - Menuetto - Adagio - (1756-1791)
Menuetto - Rondo

Sean Osborn & Erika Shrauger, clarinets
Jennifer Kuhns & Peter Smith, oboes
Richard King & Nicola Averill, horns
MaryEllen Harris & Mark Timmerman, bassoons

Images, Book I Claude Debussy
Reflets dans l'eau (1862-1918)
Hommage a Rameau
Mouvement

Images, Book II Debussy
Cloches à travers les feuilles
Et la lune descend sur le temple qui fut
Poissons d'or

Meng-Chieh Liu, piano

INTERMISSION

Quartet for Piano and Strings Johannes Brahms
No. 1 in G minor, Op. 25 (1863) (1833-1897)
Allegro
Intermezzo (allegro ma non troppo)
Andante con moto
Rondo alla Zingarese

Ruggero Alliffranchini, violin En-Sik Choi, viola
Kristin Ostling, cello Soojin Park, piano

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Sean Osborn: Student of Donald Montanaro
Erika Shrauger: Student of Donald Montanaro
Jennifer Kuhns: Graduating student of Richard Woodhams
Peter Smith: Student of Richard Woodhams
Richard King: Student of Myron Bloom
Nicola Averill: Student of Myron Bloom
MaryEllen Harris: Student of Bernard Garfield
Mark Timmerman: Graduating student of Bernard Garfield
Meng-Chieh Liu: Student of Eleanor Sokoloff
Ruggero Alliffranchini: Student of Szymon Goldberg
En-Sik Choi: Student of Joseph de Pasquale
Kristin Ostling: Student of Orlando Cole
Soojin Park: Student of Gary Graffman

Donald Montanaro prepared the Mozart
Felix Galimir prepared the Brahms

The century of aeroplanes deserves its own music. As there are no precedents, I must create anew.

- Claude Debussy

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

GARY GRAFFMAN, ARTISTIC DIRECTOR

CURTIS HALL SIXTY-FOURTH SEASON 1987-1988

WEDNESDAY 17 FEBRUARY 1988 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

THIRTY-EIGHTH STUDENT RECITAL

Suite No. 1 in G major
for Cello Solo, S. 1007

Johann Sebastian Bach
(1685-1750)

Prelude - Allemande - Courante -
Sarabande - Menuet - Gigue

Derek Barnes, cello

Sonata for Piano and Violin
in C minor, Op. 30, No. 2

Ludwig van Beethoven
(1770-1827)

Allegro con brio
Adagio cantabile
Scherzo: allegro
Finale: allegro

Ivan Chan, violin Audrey Axinn, piano

INTERMISSION

Trio Pathétique for Clarinet,
Bassoon, and Piano

Mikhail Glinka
(1804-1857)

Allegro moderato
Scherzo: meno mosso, lento
Largo - Maestoso risoluto
Allegro con spirito

Vinicio Meza, clarinet Gerald Alleva, bassoon
Meng-Chieh Liu, piano

Trio in D minor, Op. 49 (1838)

Felix Mendelssohn
(1809-1847)

Molto allegro agitato
Andante con moto tranquillo
Scherzo
Allegro assai appassionato

Kimberly Fisher, violin Peter Parthun, cello
Robert Koenig, piano

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Derek Barnes: Student of Orlando Cole
Ivan Chan: Graduating student of Jascha Brodsky & Jaime Laredo
Audrey Axinn: Student of Dr. Vladimir Sokoloff
Vinicio Meza: Student of Donald Montanaro
Gerald Alleva: Graduating student of Bernard Garfield
Meng-Chieh Liu: Student of Eleanor Sokoloff
Kimberly Fisher: Student of Aaron Rosand
Peter Parthun: Student of Orlando Cole
Robert Koenig: Student of Dr. Vladimir Sokoloff

Anthony Gigliotti prepared the Glinka
Karen Tuttle prepared the Mendelssohn

The language of tones belongs equally to all mankind and melody is the absolute language in which the musician speaks to every heart.

- Richard Wagner

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THE CURTIS INSTITUTE OF MUSIC

GARY GRAFFMAN, ARTISTIC DIRECTOR

CURTIS HALL SIXTY-FOURTH SEASON 1987-1988

FRIDAY 19 FEBRUARY 1988 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

THIRTY-NINTH STUDENT RECITAL

GRADUATING STUDENT NICHOLAS KITCHEN, violin

Sonata No. 9 in A major for
Violin and Piano, Op. 47 "Kreutzer" (1803) Ludwig van Beethoven (1770-1827)
Adagio sostenuto - Presto
Andante con variazioni
Finale: presto

Nicholas Kitchen, violin
Eric Zivian, piano

INTERMISSION

Sonata for Solo Violin, Op. 31, No. 1 (1924) Paul Hindemith
Sehr lebhaft Achtel
Sehr langsame Viertel
Sehr lebhaft Viertel
Intermezzo: Lied (ruhig bewegte Achtel)
Prestissimo

Nicholas Kitchen, violin

Sonata in G minor (1917) Claude Debussy (1862-1918)
Allegro vivo
Intermede: fantasque et léger
Finale: tres animé

Tzigane, rapsodie de concert (1924) Maurice Ravel (1875-1937)

Nicholas Kitchen, violin
Eric Zivian, piano

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Nicholas Kitchen: Student of Szymon Goldberg
Eric Zivian: Student of Gary Graffman

Music was originally discreet, seemly, masculine, and of good morals. Have not the moderns rendered it lascivious beyond measure?

-Jacob of Liège, c. 1425

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THE CURTIS INSTITUTE OF MUSIC

GARY GRAFFMAN, ARTISTIC DIRECTOR

CURTIS HALL SIXTY-FOURTH SEASON 1987-1988

MONDAY 22 FEBRUARY 1988 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

FORTIETH STUDENT RECITAL

THE CURTIS BRASS AND PERCUSSION ENSEMBLE

directed by
GLENN DODSON

Alleluia
(transcribed for 3-part choir by Carl Kandel)

Jacobus Gallus
(1650-1691)

Antiphonal Suite for Double Brass Choir
I Fanfare - Maestoso
II Chorale - Andante
III Burlesca - Scherzando
IV Antiphony - Maestoso

Bernard Fitzgerald

Brass Suite for Seven Instruments
I Fanfare and Galop
II Lullaby
III Valse
IV Rondo

Nicolai Berezowsky
(1900-1953)

Ceremonial March for Brass & Percussion

Louis Calabro

INTERMISSION

Sonata No. 13

Giovanni Gabrieli
(1557-1612)

La Rejouissance
(transcribed from the Royal Fireworks
Music by Donald Hughes)

George Friderick Handel
(1685-1759)

Three Canzonas
I Vigorous and Canorous
II Cantabile
III Allegro giusto

Gordon Binkerd
(1916-)

Suite for Brass and Timpani
I Fanfare
II Chorale
III Finale

Thomas Tyra

THE ENSEMBLE

TRUMPETS

Bibi Black
Anthony DiLorenzo
Frank Ferraro
Christopher Hendricks
Donald Hughes

TROMBONES

Ki Ho (William) Chang
John DiLutis
John J. Freeman
Darrin Milling (bass)

HORNS

Nicola Averill
Suzanne George
Richard King
Michael Motise
Paul Osmond
Richard Swartz

TUBA

Craig Knox

TIMPANI/PERCUSSION

Benjamin Ramirez
A. Scott Robinson
Robert Slack
F. Feza Zweifel

Trumpets: Students of Frank Kaderabek
Trombones: Students of Glenn Dodson
Horns: Students of Myron Bloom
Tuba: Student of Paul Krzywicki
Percussion: Students of Michael Bookspan

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In any corner of the earth where solitude and imagination go hand in hand, men learn soon enough to love music.

- Stendhal

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THE CURTIS INSTITUTE OF MUSIC

GARY GRAFFMAN, ARTISTIC DIRECTOR

CURTIS HALL SIXTY-FOURTH SEASON 1987-1988

TUESDAY 23 FEBRUARY 1988 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

FORTY-FIRST STUDENT RECITAL

Auf dem Strom

Franz Schubert
(1797-1828)

Perry Brisbon, tenor Richard Swartz, horn
Eileen Buck, piano

Sonata No. 1 in G major
for Violin and Piano, Op. 78

Johannes Brahms
(1833-1897)

Vivace ma non troppo

Adagio

Allegro molto moderato

Yumi Hwang, violin
Hugh Sung, piano

INTERMISSION

Sonetti di Petrarca
No. 47
No. 104

Franz Liszt
(1811-1886)

Hugh Sung, piano

Partita for Wind Quintet
Introduction and Theme
Variation
Interlude
Gigue
Coda

Irving Fine
(1914-1962)

Lisa Byrnes, flute Jennifer Kuhns, oboe
Erika Shrauger, clarinet MaryEllen Harris, bassoon
Michael Motise, horn

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Perry Brisbon: Student in the Opera Department with
Ignace Strasfogel
Richard Swartz: Student of Myron Bloom
Eileen Buck: Student of Dr. Vladimir Sokoloff
Yumi Hwang: Student of Jascha Brodsky
Hugh Sung: Student of Seymour Lipkin
Lisa Byrnes: Student of Julius Baker & Jeffrey Khaner
Jennifer Kuhns: Graduating student of Richard Woodhams
Erika Shrauger: Student of Donald Montanaro
MaryEllen Harris: Student of Bernard Garfield
Michael Motise: Graduating student of Myron Bloom

Anthony Gigliotti prepared the Fine

Piano, n. A parlor utensil for subduing the impenitent visitor. It is operated by depressing the keys of the machine and the spirits of the audience.

- Ambrose Bierce

Respect the pianoforte! It gives a single man command over something complete: in its ability to go from very soft to very loud in one and the same register it excels all other instruments. The trumpet can blare, but not sigh; the flute is contrary; the pianoforte can do both. Its range embraces the highest and lowest practicable notes. Respect the pianoforte!

- Ferruccio Busoni

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

GARY GRAFFMAN, ARTISTIC DIRECTOR

CURTIS HALL SIXTY-FOURTH SEASON 1987-1988

WEDNESDAY 24 FEBRUARY 1988 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

FORTY-SECOND STUDENT RECITAL

Graduating student Moshe Hass, violin

Sonata in D major for Violin
and Harpsichord, Op. 5, No. 1

Arcangelo Corelli
(1653-1713)

Grave, Allegro, Adagio - Allegro -
Allegro - Adagio - Allegro

Moshe Hass, violin
Colin Howland, harpsichord

Partita No. 3 in E major, S. 1006
Preludio - Loure - Gavotte en rondo -
Menuet I - Menuet II - Bouree - Giga

Johann Sebastian Bach
(1685-1750)

Moshe Hass, violin

Sonata in G major for
Piano and Violin, K. 301
Allegro con spirito
Allegro

Wolfgang Amadeus Mozart
(1756-1791)

Moshe Hass, violin
Avner Arad, piano

INTERMISSION

SOnata No. 3 in D minor for
Violin and Piano, Op. 108
Allegro - Adagio -

Johannes Brahms
(1833-1897)

Un poco presto e con sentimento - Presto agitato

Moshe Hass, violin
Avner Arad, piano

Sonata for Violin Alone, Op. 27, No. 3
"Ballade"

Eugene Ysaye
(1858-1931)

Moshe Hass, violin

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The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Moshe Hass: Graduating student of Yumi Scott & Arnold Steinhardt
Colin Howland: Student of John Weaver
Avner Arad: Student of Seymour Lipkin

Man's peculiar privilege is walking erect on two feet and thereby being forced to stretch his hands upwards to heaven. This conquering of gravity, space, and height, as well as of horizon, is essential in violin playing.

- Yehudi Menuhin

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PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5254.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

GARY GRAFFMAN, ARTISTIC DIRECTOR

CURTIS HALL SIXTY-FOURTH SEASON 1987-1988

FRIDAY 26 FEBRUARY 1988 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

FORTY-THIRD STUDENT RECITAL

Graduating student Amy Kinney, violin

Sonata in D major
(realized by Ottorino Respighi)
Moderato (a fantasia) - Allegro moderato -
Largo - Allegro

Antonio Vivaldi
(1678-1741)

Sonata No. 1 in D minor, Op. 75
Allegro agitato
Adagio
Allegro moderato
Allegro molto

Camille Saint-Saens
(1835-1921)

Amy Kinney, violin
Tina Toglia, piano

INTERMISSION

Sonata No. 7 in C minor, Op. 30, No. 2
Allegro con brio
Adagio cantabile
Scherzo: allegro
Finale: allegro

Ludwig van Beethoven
(1770-1827)

Capriccio-Valse
Andante - Allegretto

Henri Wieniawski
(1835-1880)

La Ronde des Lutins, Op. 25
Quasi presto

Antonio Bazzini
(1818-1897)

Amy Kinney, violin
Tina Toglia, piano

Amy Kinney: Graduating student of Aaron Rosand
Tina Toglia: Student of Dr. Vladimir Sokoloff

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Hours of physical application and mental concentration produce the results you hear at these recitals. The Institute is proud to present this highly specialized, gifted group of young performers. We hope you bring to our concerts - along with your love for music - an awareness of the audience's sensibilities. It's unfair to expect a very young child to sit quietly through a concert, and it's grossly unfair to impose such a child on a music-loving audience. Please do not bring very young children to our concerts.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

A fiddle is not a fiddle until it touches a human shoulder, until it is tucked warmly under a human chin.

- Catherine Drinker Bowen

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THE CURTIS INSTITUTE OF MUSIC

GARY GRAFFMAN, ARTISTIC DIRECTOR

CURTIS HALL SIXTY-FOURTH SEASON 1987-1988

SUNDAY 28 FEBRUARY 1988 AT 3:00PM

The Edith L. Prostkoff Memorial Concert Series

FORTY-FOURTH STUDENT RECITAL

Sonata No. 32 in C minor, Op. 111
Maestoso - Allegro con brio ed appassionato
Arietta: adagio molto semplice e cantabile

Ludwig van Beethoven
(1770-1827)

Li Jian, piano

Sonata for Violin and Piano in A major
Allegretto ben moderato
Allegro
Recitativo-Fantasia: ben moderato
Allegretto poco mosso

Cesar Franck
(1822-1890)

Paul Roby, violin
Audrey Axinn, piano

INTERMISSION

Sapphische Ode
Standchen
Feldeinsamkeit
Von ewiger Liebe

Johannes Brahms
(1833-1897)

Seth Malkin, bass-baritone
Tina Toglia, piano

Sextet in E-flat major, Op. 71
Adagio - Allegro
Adagio
Menuetto (quasi allegretto)
Rondo (allegro)

Ludwig van Beethoven
(1770-1827)

Dennis Strawley and Vinicio Meza, clarinets
Matthew BENDER and MaryEllen Harris, bassoons
Richard Swartz and Nicola Averill, horns

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Li Jian: Student of Mieczyslaw Horszowski
Paul Roby: Graduating student of Jascha Brodsky & Yumi Scott
Audrey Axinn: Student of Dr. Vladimir Sokoloff
Seth Malkin: Student in the Opera Department
with Ignace Strasfogel
Tina Toglia: Student of Dr. Vladimir Sokoloff
Dennis Strawley: Graduating student of Donald Montanaro
Vinicio Meza: Student of Donald Montanaro
Matthew Bender: Student of Bernard Garfield
MaryEllen Harris: Student of Bernard Garfield
Richard Swartz: Student of Myron Bloom
Nicola Averill: Student of Myron Bloom

Anthony Gigliotti prepared the sextet

I only know two tunes; one of them is "Yankee Doodle" and the other isn't.

- Ulysses S. Grant

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

GARY GRAFFMAN, ARTISTIC DIRECTOR

CURTIS HALL SIXTY-FOURTH SEASON 1987-1988

MONDAY 29 FEBRUARY 1988 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

FORTY-FIFTH STUDENT RECITAL

Brandenburg Concerto No. 4 in G major, S. 1049
Allegro - Andante - Presto

J. S. Bach
(1685-1750)

Paul Pesthy, principal violin
Kristan Cybriwsky and Hye-Ri Yoon, flutes
Nicholas Kitchen, violin Moshe Hass, violin
Ruggero Alliffranchin, violin Ivan Chan, violin
Scott St. John, violin Harvey deSouza, violin
Jennifer Orchard, violin Paul Roby, violin
Susan Gulkis, viola En-Sik Choi, viola
John Koen, cello Peter Parthun, cello
Jonh Moore, doublebass
Dr. Ford Lallerstedt, conductor

Divertimento No. 4 in B-flat major Wolfgang Amadeus Mozart
Allegro - Larghetto - Menuetto - Adagio - Rondo (1756-1791)

Sean Osborn and Erika Shrauger, clarinets
MaryEllen Harris, bassoon

INTERMISSION

Sonata No. 2 in G minor, Op. 22
Il piu presto possibile
Andantino
Scherzo: molto presto e marcato
Rondo: presto

Robert Schumann
(1810-1856)

Soyung Yu, piano

String Quartet in F major
Allegro moderato, très doux
Assez vif - Très rythmé
Très lent
Vif et agité

Maurice Ravel
(1875-1937)

Gloria Justen, violin Emi Ohi Resnick, violin
Michael Strauss, viola Wendy Sutter, cello

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Paul Pesthy: Graduating student of Yumi Scott
Kristan Cybriwsky: Student of Julius Baker & Jeffrey Khaner
Hye-Ri Yoon: Student of Julius Baker & Jeffrey Khaner
Nicholas Kitchen: Graduating student of Szymon Goldberg
Moshe Hass: Graduating student of Yumi Scott & Arnold Steinhardt
Ruggero Alliffranchini: Student of Szymon Goldberg
Ivan Chan: Graduating student of Jascha Brodsky & Jaime Laredo
Scott St. John: Student of Jascha Brodsky & Arnold Steinhardt
Harvey deSouza: Graduating student of Jascha Brodsky
Jennifer Orchard: Student of Szymon Goldberg
Paul Roby: Graduating student of Jascha Brodsky & Yumi Scott
Susan Gulkis: Graduating student of Michael Tree
En-Sik Choi: Student of Joseph de Pasquale
John Koen: Student of David Soyer
Peter Parthn: Student of Orlando Cole
John Moore: Graduating student of Roger SCott
Sean Osborn: Student of Donald Montanaro
Erika Shrauger: Student of Donald Montanaro
MaryEllen: Harris: Student of Bernard Garfield
Soyung Yu: Student of Eleanor Sokoloff
Gloria Justen: Student of Szymon Goldberg
Emi Ohi Resnick: Student of Szymon Goldberg
Michael Strauss: Student of Karen Tuttle
Wendy Sutter: Student of David Soyer

Dr. Ford Lallerstedt prepared the Bach
Donald Montanaro prepared the Mozart
Felix Galimir prepared the Ravel

There are only twelve tones. You must treat them carefully.
- Paul Hindemith

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

GARY GRAFFMAN, ARTISTIC DIRECTOR

CURTIS HALL SIXTY-FOURTH SEASON 1987-1988

TUESDAY 1 MARCH 1988 AT 8:00PM IN STUDIO IIJ

THE CURTIS OPERA DEPARTMENT PRESENTS
AN EVENING OF OPERATIC SCENES DIRECTED BY
ROBERT SAVOIE

I Capuletti e i Montecchi

Vincenzo Bellini
(1801-1835)

Giullietta
Romeo

Maria Fortuna
Laura Mashburn

I Pagliacci

Ruggero Leoncavallo
(1857-1919)

Nedda
Silvio
Tonio

Olive Lynch
John Kramar
Timothy Sarris

Die Götterdämmerung

Richard Wagner
(1813-1883)

1st Norn
2nd Norn
3rd Norn

Nancy Stott
Laura Mashburn
Lorie Gratis

INTERMISSION

Pelléas et Mélisande

Claude Debussy
(1862-1918)

Mélisande
Golaud

Susan Harris
Lawrence Mudd

Ariadne auf Naxos

Richard Strauss
(1864-1949)

Komponist
Zerbinetta

Laura Mashburn
Lydia Mila

Falstaff

Giuseppe Verdi
(1813-1901)

Alice
Nannetta
Meg
Quickly
Fenton
Ford
Bardolfo
Cajus
Pistola

Jennifer Jones
Lynn Eustis
Karie Brown
Nancy Stott
Perry Brisbon
Timothy Sarris
John Kramar
James Burgess
Seth Malkin

Directed by Robert Savoie
At the piano:
Danielle Orlando
Ignace Strasfogel

THE CURTIS OPERA DEPARTMENT

Ignace Strasfogel, Head of Department
Marciem Bazell, Make-up
Roger Brunyate, Acting and Directing
Wayne Conner, History of Opera
Jenny Diggs, Movement and Dance
James Johnson, Coordinator
Susan Nowicki, Staff Pianist
Kathleen Scott, Coach

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The human voice is the oldest musical instrument and through the ages it remains what it was, unchanged; the most primitive and at the same time the most modern, because it is the most intimate form of human expression.

- Ralph Vaughan Williams

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

Federal Reserve Bank of Philadelphia
and
Curtis Institute of Music
present
A Student Recital

March 2, 1988

I

Fruhlingslied, Opus 47, No. 3

Felix Mendelssohn
(1809-1847)

Standchen

Richard Strauss
(1864-1949)

O Quand Je Dors

Franz Liszt
(1811-1886)

Chere Nuit

Alfred Bachelet
(1864-1943)

Milayne Mona - soprano

Gary Gress - piano.

II

Cantabile and Presto

Georges Enesco
(1881-1955)

Duo for Flute and Piano (1971)

Aaron Copland
(1900-)

Flowing
Poetic, Somewhat Mournful
Lively, with bounce.

Joshua Smith - flute

Gary Gress - piano

III

O Cease Thy Singing Maiden Fair
Here Beauty Dwells
Hymne To The Sun From "Le Coq d'Or"

Sergei Rachmaninoff
(1873-1943)

Nikolai Rimsky-Korsakov
(1844-1908)

Aria; "Je Suis Titania" from "Mignon"

Ambroise Thomas
(1811-1908)

Milayne Mona - soprano

Gary Gress - piano.

No Smoking Please
Next Curtis Concert
April 6, 1988



THE CURTIS INSTITUTE OF MUSIC

GARY GRAFFMAN, ARTISTIC DIRECTOR

CURTIS HALL SIXTY-FOURTH SEASON 1987-1988

WEDNESDAY 2 MARCH 1988 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

FORTY-SIXTH STUDENT RECITAL

SENIOR STUDENT SOLOISTS WITH ORCHESTRA

WILLIAM SMITH, conductor

Grand Duo Concertant for
Doublebass and Violin

Giovanni Bottesini
(1821-1889)

Joëlle Fancher, doublebass
Scott St. John, violin

Concerto for Viola and Orchestra
Moderato - Adagio religioso - Vivace

Béla Bartók
(1881-1945)

Anibal Dos Santos, viola

Concerto for Harp and Orchestra, Op. 25
Allegro giusto - Molto moderato - Vivace

Alberto Ginastera
(1916-1983)

Marie-Pierre Langlamet, harp

INTERMISSION

Fantasy for Trombone and Orchestra, Op. 42
Moderately fast - Slower, still slower - Fast, faster (1906-1985)

Paul Creston

William Ki-Ho Chang, trombone

Concerto for Violin and Orchestra in D minor Op. 47
1st movement: Allegro moderato

Jan Sibelius
(1865-1957)

Sigrun Edvaldsdottir, violin

Sinfonia Concertante for Violin, Viola
and Orchestra in E-flat major, K. 364
Allegro maestoso - Andante - Presto

W. A. Mozart
(1756-1791)

Charles Wetherbee, violin Sarah Wetherbee, viola

THE ORCHESTRA

VIOLINS

Nicholas Kitchen
Harvey deSouza
Gloria Justen
Moshe Hass
Jennifer Orchard
Elissa Koljonen
Lara St. John

Amy Kinney
Ellen-Maria Justen
Yumi Hwang
Desiree Ruhstrat
Emi Ohi Resnick

VIOLAS

Scott Ligocki
William Goodwin
En-Sik Choi
Anna Marie Ahn

CELLOS

Evan Drachman
Wendy Sutter
Peter Parthun
Kirsten Dalley

DOUBLEBASSES

John Moore
Kevin Switalksi

FLUTES

Lisa Byrnes²
KRISTAN Cybriwsky¹³⁴⁵
Joshua Smith

OBOES

Jennifer Kuhns⁶
Peter Smith¹²³⁴⁵
Robert Walters

CLARINETS

Nicola Everton
Vinicio Meza

ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

BASSOONS

MaryEllen Harris²⁴
Mark Timmerman¹³⁵

HORNS

Nicola Averill³
Suzanne George¹²⁴⁵⁶
Richard King¹²⁴⁵⁶
Paul Osmond

TRUMPETS

Bibi Black¹⁴
Christopher Hendricks²
Donald Hughes³⁵

TROMBONES

John DiLutis¹⁴⁵
John J. Freeman²
Darrin Milling (bass)

TUBA

Craig Knox

TIMPANI/PERCUSSION

Benjamin Ramirez
A. Scott Robinson
Robert Slack
F. Feza Zweifel

CELESTA

Suzanne Rice

ORCHESTRA MANAGER

Richard Zuch

PRINCIPAL WINDS

1 Bottesini
2 Bartok
3 Ginastera
4 Creston
5 Sibelius
6 Mozart

Joëlle Fancher:
graduating student of
Roger Scott

Scott St. John:
student of Jascha Brodsky
and Arnold Steinhardt

Anibal DosSantos:
graduating student of
Joseph de Pasquale

Marie-Pierre Langlamet:
graduating student of
Marilyn Costello

William Ki-Ho Chang:
graduating student of
Glenn Dodson

Sigrun Edvaldsdottir:
graduating student of
Jascha Brodsky and
Jaime Laredo

Charles Wetherbee:
graduating student of
Aaron Rosand

Sarah Wetherbee:
graduating student of
Joseph de Pasquale



THE CURTIS INSTITUTE OF MUSIC

GARY GRAFFMAN, ARTISTIC DIRECTOR

CURTIS HALL SIXTY-FOURTH SEASON 1987-1988

FRIDAY 4 MARCH 1988 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

FORTY-SEVENTH STUDENT RECITAL

SENIOR STUDENT SOLOISTS WITH ORCHESTRA

WILLIAM SMITH, conductor

Concerto for Violin and Orchestra in D minor, Op. 47 Jan Sibelius
1st movement: Allegro moderato (1865-1957)

Lee-Chin Siow, violin

Concerto for Doublebass and Orchestra Serge Koussevitsky
Allegro - Andante - Allegro (1874-1951)

Pascale Delache, doublebass

Concerto in C minor for Viola and Orchestra Johann Christian Bach
Allegro molto maestoso (1735-1782)
Adagio molto espressivo
Allegro molto energico

Susan Gulkis, viola

INTERMISSION

Concerto for Bassoon, Strings, Harp, and Piano André Jolivet
Recitativo - Allegro gioiale (1905-1974)
Largo cantabile - Fugato

Gerald Alleva, bassoon

Concerto in C minor for Oboe and Violin Johann Sebastian Bach
Allegro - Adagio - Allegro (1685-1750)

Jennifer Kuhns, oboe Paul Pesthy, violin

Concerto No. 1 in C major Franz Joseph Haydn
for Violin and Orchestra (1732-1809)
Allegro moderato - Adagio - Presto

Ivan Chan, violin

THE ORCHESTRA

VIOLINS

Paul Roby
Yayoi Numazawa
Aimee Kreston
Huifang Chen
Ghislaine Fleischmann
Sang-Eun Bae

James Umber
Hyuna Kim
Kimberly Fisher
Emi Ohi Resnick
Kamilla Schatz
Wanchi Huang

VIOLAS

Gerry Rice
Jean-Marc Apap
J. David Arnott
Michael Strauss

CELLOS

Wilhelmina Smith
Kristin Ostling
Soo-Hyun Lee
Ju Young Lee

DOUBLEBASSES

Kevin Switalski
Geoffrey Osika

KEYBOARDS

Suzanne Rice

HARP

Kyung-Hee Kim

ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

FLUTES

JC BACH: Hye-Ri Yoon, Joshua Smith
KOUSSEVITSKY: (same)
SIBELIUS: Kristan Cybriwsky, Joshua Smith

OBOES

KOUSSEVITSKY: Peter Smith, Jonathan Fischer
SIBELIUS: Robert Walters, Peter Smith

CLARINETS

KOUSSEVITSKY: Dennis Strawley, Erika Shrauger
Sean Osborn
SIBELIUS: Nicola Everton, Vinicio Meza

BASSOONS

KOUSSEVITSKY: Matthew Bender, MaryEllen Harris
SIBELIUS: Mark Timmerman, MaryEllen Harris

HORNS

KOUSSEVITSKY: Michael Motise, Paul Osmond,
Richard Swartz
SIBELIUS: Richard King, Nicola Averill,
Suzanne George, Paul Osmond

TRUMPETS

KOUSSEVITSKY: Anthony DiLorenzo, Donald Hughes
SIBELIUS: Donald Hughes, Christopher Hendricks

TROMBONES

John Di Lutis, John J. Freeman, Darrin
Milling (bass)

TIMPANI/PERCUSSION

Benjamin Ramirez, A. Scott Robinson,
Robert Slack, F. Feza Zweifel

ORCHESTRA MANAGER

Richard Zuch

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Pascale Delache: Graduating student of Roger Scott
Susan Gulkis: Graduating student of Michael Tree
Gerald Alleva: Graduating student of Bernard Garfield
Jennifer Kuhns: Graduating student of Richard Woodhams
Paul Pesthy: Graduating student of Yumi Ninomiya Scott
Ivan Chan: Graduating student of Jascha Brodsky & Jaime Laredo

The Curtis Institute of Music

Alumni Association, District IV

Presents

A Concert Mini- Series

March 13, 1988

Featuring

Roger Blackburn • Jonathan Blumenfeld • Keith Chapman

Lucille Rothman Felsenthal • Hershel Gordon • Judit Jaimes

Mei-Chen Liao • Sharon Bertha MacCabe • Richard Ranti

Yvette Tausinger • Janellen Farmer Vogan

Curtis Hall

1726 Locust Street • Philadelphia, PA

All proceeds benefit the students of
The Curtis Institute of Music

THE CURTIS INSTITUTE OF MUSIC ALUMNI CONCERT

Suite No. 8 in F Minor (1720)

George Friederic Handel
(1685 - 1759)

Prelude

Fugue

Allemande

Courante

Gigue

Sharon Bertha MacCabe, harpsichord

From *L'Italiana in Algeri* (1813)

Gioacchino Rossini
(1792 - 1868)

Isabella's aria, "Cruda sorte"

Janellen Farmer Vogan, mezzo-soprano
Judit Jaimes, piano

Einleitung und Lied, Opus 37
No. 2 (1925 - 1927)

Paul Hindemith
(1895 - 1963)

From *On an Overgrown Path* (1901 - 1911)

Leoš Janáček
(1854 - 1928)

Naše Večery (Our Evenings)

Yvette Tausinger, piano

Trio in B flat Major, Opus 11
(1798)

Ludwig van Beethoven
(1770 - 1827)

Allegro con brio

Adagio

Tema con variazioni: Allegretto

Jonathan Blumenfeld, oboe
Richard Ranti, bassoon
Judit Jaimes, piano

Intermission

Trumpet Concerto in B flat Major

Antonio Vivaldi

(1678 - 1741)

Allegro

Adagio

Allegro

Roger Blackburn, trumpet

Keith Chapman, organ

Pièce héroïque (1878)

César Franck

(1822 - 1890)

Prelude and Fugue in C Major

Johann Sebastian Bach

(1685 - 1750)

Keith Chapman, organ

Festal Song, "Rise Up, O Men of God"

William H. Walter

Arranged by Roger Blackburn
and Ovid Young

(1825 - 1893)

Roger Blackburn, trumpet

Keith Chapman, organ

Sonata in D Major, F. XIII/6

Antonio Vivaldi

(1678 - 1741)

Allegro

Allegro

Adagio

Allegro

Mei-Chen Liao, violin

Judit Jaimes, piano

(Continued on back cover)

(Program continued)

Sonata in F Major, Opus 5, No. 1

Ludwig van Beethoven
(1770 - 1827)

Adagio sostenuto-Allegro

Rondo: Allegro vivace

Hershel Gordon, cello
Lucille Rothman Felsenthal, piano



The Curtis Institute of Music
Alumni Association
District IV
Board of Directors

Carol Shuster Yunkunis, President
Marcantonio Barone, Vice President
Laura Mae Davis, Vice President
Daniel McConnell, Secretary
Hershel Gordon, Treasurer

Edward Arian
Jules Benner
Freda Pastor Berkowitz
Bella Braverman Bookbinder
Judit Jaimes
Fanabel Block Kremens
Sharon Bertha MacCabe

Eugenie Miller Potamkin
Frank Potamkin
Yvette Tausinger Shanfeld
Richard Shapp
Ruth Shufro Strauss
Alex Wilson



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director
Curtis Hall Sixty-fourth Season 1987-1988
Monday 14 March 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FORTY-EIGHTH STUDENT RECITAL

Graduating student Aimee Kreston, violin

Sonatina no. 1, op. 137, no. 1 (D. 384)

Franz Schubert

~~Sonata for Piano and Violin in G major, Op. 378, A. Mozart~~
~~Adagio~~
~~Allegro~~
~~Andante cantabile~~

(1756-1791)

Sonata No. 1 in G major for
Violin and Piano, Op. 78
Vivace ma non troppo
Adagio
Allegro molto moderato

Johannes Brahms
(1833-1897)

Aimee Kreston, violin
Tina Toglia, piano

INTERMISSION

Poème for Violin and Piano, Op. 25

Ernest Chausson
(1855-1899)

Sonata for Violin ALone, Op. 31, No. 2

Paul Hindemith
(1895-1963)

Leicht bewegte Viertel
Ruhig bewegte Achtel
Gemächliche Viertel

Fünf Variationen über das Lied "Komm, liebes Mai" von Mozart

Scherzo-Tarentelle for Violin and Piano, Op. 16 Henryk Wieniawski
(1835-1880)

Aimee Kreston, violin
Tina Toglia, piano

Aimee Kreston: Graduating student of Yumi Ninomiya Scott
Tina Toglia: Graduating student of Dr. Vladimir Sokoloff

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The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Objectivity in music is rubbish . . . Have you ever had an objective love affair? And what is music but love?

- Lili Kraus

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PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Tuesday 15 March 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FORTY-NINTH STUDENT RECITAL

Concerto for Bassoon in F major, Op. 75

Carl Maria von Weber

Allegro ma non troppo

(1786-1826)

Adagio

Rondo: allegro

Mark Timmerman, bassoon
Matthew Herskowitz, piano

Der Gärtner

Hugo Wolf

In dem Schatten meiner Locken

(1860-1903)

Verborgenheit

Das verlassene Mägdelein

Nachtzauber

Ich hab' in Penna einen Liebsten wohnen

Karie Brown, mezzo-soprano
Robert Koenig, piano

INTERMISSION

Sonata for Piano in A minor, K. 310 (1778) Wolfgang Amadeus Mozart

Allegro maestoso

(1756-1791)

Andante cantabile con espressione

Presto

Eric Zivian, piano

Schöne Wiege meiner Leiden

Robert Schumann

Du bist wie eine Blume

(1810-1856)

Frühlingsnacht

Les oiseaux dans la chasmille

Jacques Offenbach

(from Les Contes d'Hoffman)

(1819-1880)

Lynn Eustis, soprano
Stuart Malina, piano

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Men profess to be lovers of music but for the most part they give no evidence in their opinions and lives that they have heard it. It would not leave them narrow-minded and bigoted.

- Henry David Thoreau

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

GARY GRAFFMAN, ARTISTIC DIRECTOR

CURTIS HALL SIXTY-FOURTH SEASON 1987-1988

WEDNESDAY 16 MARCH 1988 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

FIFTIETH STUDENT RECITAL

Havanaise for Violin and Piano

Camille Saint-Saens
(1835-1921)

Tambourin chinois

Fritz Kreisler
(1875-1962)

Yayoi Numazawa, violin
Robert Koenig, piano

Barcarolle in F# major, Op. 60

Frederick Chopin
(1810-1849)

Clair de lune
(from Suite Bergamasque)
L'Isle joyeuse

Claude Debussy
(1862-1918)
Debussy

Meng-Chieh Liu, piano

INTERMISSION

Amfortas, Die Wunde
(from Parsifal)

Richard Wagner
(1813-1883)

James Burgess, Heldentenor
Thomas Jaber, piano

Sonata for Viola and Piano, Op. 11, No. 4
Fantasie
Theme mit Variationen
Finale (mit Variationen)

Paul Hindemith
(1895-1963)

Scott St. John, viola
Meng-Chieh Liu, piano

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Yayoi Numazawa: Student of Yumi Ninomiya Scott
Robert Koenig: Student of Dr. Vladimir Sokoloff
Meng-Chieh Liu: Student of Eleanor Sokoloff
Jaems Burgess: Graduating student in the Opera Degree Program
with Ignace Strasfogel
Scott St. John: Student of Jascha Brodsky & Arnold Steinhardt

An artist should never lose sight of the thing as a whole. He who puts too much into details will find that the thread which holds the whole thing together will break.

- Frederick Chopin

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

GARY GRAFFMAN, ARTISTIC DIRECTOR

CURTIS HALL SIXTY-FOURTH SEASON 1987-1988

FRIDAY 18 MARCH 1988 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

FIFTY-FIRST STUDENT RECITAL

Prelude in E-flat major, S. 552 Johann Sebastian Bach

(1685-1750)

Sonata V in C major, S. 529

Bach

Allegro - Largo - Allegro

Fugue in E-flat major, S. 552

Bach

D. Alan Morrison, organ

Romance in F major, Op. 50

Ludwig van Beethoven

(1770-1827)

Rondo from the "Haffner" Serenade

Wolfgang Amadeus Mozart

(transcribed by Fritz Kreisler)

(1756-1791)

Concerto in F-sharp minor, Op. 23

Heinrich Wilhelm Ernst

Allegro pathétique

(1814-1865)

Gloria Justen, violin

Robert Koenig, piano

Yeletsky's Aria
(from Pique Dame)

Peter Ilyitch Tchaikovsky

(1840-1893)

In the Silent Night, Op. 4, No. 3

Sergei Rachmaninoff

Before My Window, Op. 26, No. 10

(1873-1943)

The Floods of Spring, Op. 14, No. 11

Lawrence Mudd, baritone

David Lofton, piano

INTERMISSION

Piangerò la sorte mia (from Julius Caesar) George Frideric Handel
(1685-1759)

Au bord de l'eau

Gabriel Fauré

Le Secret, Op. 23, No. 3

(1845-1921)

Notre amour, Op. 23, No. 2

Venetianisches Gondellied, Op. 57, No. 5

Felix Mendelssohn

Neue Liebe, Op. 19, No. 4

(1809-1847)

Comme autrefois

Georges Bizet

(from Les Pêcheurs de Perles, 1862)

(1838-1875)

Jenny Wollerman, soprano

Robert Koenig, piano

Divertissement for Bassoon and Strings

Jean Francaix

Vivace - Lento - Vivo assai - Allegro

(1912-)

Matthew Bender, bassoon

Ruggero Allifranchini, violin Gloria Justen, violin

En-Sik Choi, viola Wendy Sutter, cello

(please turn for conclusion)

Appalachian Spring, Ballet for Martha
(Suite for 13 instruments, 1943/44)

Aaron Copland
(1900-)

Paul Roby, violin Nicholas Kitchen, violin
Jennifer Orchard, violin Charles Wetherbee, violin
J. David Arnott, viola Gerry Rice, viola
Wendy Sutter, cello Derek Barnes, cello
Kevin Switalski, doublebass Suzanne Rice, piano
Lisa Byrnes, flute Sean Osborn, clarinet
Mark Timmerman, bassoon David Hayes, conductor

D. Alan Morrison: Student of John Weaver
Gloria Justen: Student of Szymon Goldberg
Robert Koenig: Student of Dr. Vladimir Sokoloff
Lawrence Mudd: Student in the Opera Degree Program
with Ignace Strasfogel
Jenny Wollerman: Student of Marlene Malas
Matthew Bender: Student of Bernard Garfield
Ruggero Alliffranchini: Student of Szymon Goldberg
En-Sik Choi: Student of Joseph de Pasquale
Wendy Sutter: Student of David Soyer
Paul Roby: Graduating student of Jascha Brodsky & Yumi Scott
Nicholas Kitchen: Student of Szymon Goldberg
Jennifer Orchard: Student of Szymon Goldberg
Charles Wetherbee: Graduating student of Aaron Rosand
J. David Arnott: Student of Joseph de Pasquale
Gerry Rice: Student of Joseph de Pasquale
Derek Barnes: Student of Orlando Cole
Kevin Switalski: Student of Roger Scott
Suzanne Rice: Graduating student of Dr. Vladimir Sokoloff
Lisa Byrnes: Student of Julius Baker & Jeffrey Khaner
Sean Osborn: Student of Donald Montanaro
Mark Timmerman: Graduating student of Bernard Garfield
David Hayes: Student of Otto-Werner Mueller

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Brahms. We urge you to defeat your devices before the music begins.

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The whole problem can be stated quite simply by asking, "Is there
a meaning to music?" My answer to that would be, "Yes." And "Can
you state in so many words what the meaning is?" My answer to
that would be, "No."

- Aaron Copland

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

GARY GRAFFMAN, ARTISTIC DIRECTOR

CURTIS HALL SIXTY-FOURTH SEASON 1987-1988

SUNDAY 20 MARCH 1988 AT 3:00PM

The Edith L. Prostkoff Memorial Concert Series

FIFTY-SECOND STUDENT RECITAL

Concerto in E Major for Violin,
Strings, and Continuo, S. 1042
Allegro - Adagio - Allegro assai

Johann Sebastian Bach
(1685-1750)

Moshe Hass, violin
Ivan Chan, violin Jennifer Orchard, violin
Paul Pesthy, violin Ruggero Allifranchini, violin
Michael Strauss, viola Anna Marie Ahn, viola
Peter Parthun, cello John Moore, doublebass
Terence Flanagan, harpsichord

Sonata No. 1 for Viola da Gamba and Keyboard, S. 1027 Bach
Adagio - Allegro ma non tanto - Andante - Allegro moderato

Bachianas Brasileiras No. 5
Aria (Cantilena)
(arranged by William Primrose)

Heitor Villa-Lobos
(1881-1959)

Geraldine E. Rice, viola
Rachel Suzanne Rice, piano

INTERMISSION

Lasciatemi morire (from Ariana)

Claudio Monteverdi
(1567-1643)

Et exultavit (from Magnificat)

Bach

Ruhe meine Seele
Zueignung

Richard Strauss
(1864-1949)

Beau Soir

Claude Debussy
(1862-1918)

El majo timido
El tra-la-la y el Punteado

Enrique Granados
(1867-1916)

Benedicto Prethino

Tavares

Abaluaie, Ponto ritual

Waldemar Henrique

Va! Laisse couler mes larmes
(from Werther)
Stride la vampa
(from Il Trovatore)

Jules Massenet
(1842-1912)
Giuseppe Verdi
(1813-1901)

Carmen Beatriz Tancredi, mezzo-soprano
Thomas Jaber, piano

Three Songs of Innocence
Piping down the valleys wild
The Shepherd
The echoing green

Arnold Cooke
(1957-)

Canzonetta di Doretta
(from La Rondine)

Giacomo Puccini
(1858-1924)

Julia H. Price, soprano
Sean Osborn, clarinet
Thomas I. Jaber, piano

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Moshe Hass: Graduating student of Yumi Scott & Arnold Steinhardt
Ivan Chan: Graduating student of Jascha Brodsky & Jaime Laredo
Jennifer Orchard: Student of Szymon Goldberg
Paul Pesthy: Graduating student of Yumi Scott
Ruggero Alliffranchini: Student of Szymon Goldberg
Michael Strauss: Student of Karen Tuttle
Anna Marie Ahn: Student of Karen Tuttle
Peter Parthun: Student of Orlando Cole
John Moore: Graduating student of Roger Scott
Terence Flanagan: Graduating organ student of John Weaver
Geraldine E. Rice: Student of Joseph de Pasquale
Rachel Suzanne Rice: Graduating student of Dr. Vladimir Sokoloff
Carmen Beatriz Tancredi: Student of Todd Duncan
Thomas Jaber: Curtis '77
Julia H. Price: Student of Marianne Casiello
Sean Osborn: Student of Donald Montanaro

Dr. Ford Lallerstedt prepared the Bach concerto

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The greatest moments of the human spirit may be deduced from the greatest moments in music.

- Aaron Copland

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Monday 21 March 1988 at 8:00pm

The Edith L. Proskoff Memorial Concert Series

FIFTY-THIRD STUDENT RECITAL

AN EVENING OF LIEDER AND MÉLODIES

An Chloe
Das Veilchen

Wolfgang Amadeus Mozart
(1756-1791)

Neue Liebe, Op. 19, No. 4

Felix Mendelssohn
(1809-1847)

Jenny Wollerman, soprano
Eun-Young Kwak, piano

Auf Flügeln des Gesanges, Op. 34, No. 2 (1836)
Frühlingslied, Op. 47, No. 3 (1839)

Felix Mendelssohn
(1809-1847)

Ständchen, Op. 17, No. 2 (1886)

Richard Strauss
(1864-1949)

Milayne Mona, coloratura soprano
Gary Gress, piano

Im wunderschönen Monat Mai
Aus meinen Tränen spriessen
Die Rose, die Lilie, die Taube
Ich grolle nicht
(from Dichterliebe, Op. 48)

Robert Schumann
(1810-1856)

Kent Smith, baritone
Eun-Young Kwak, piano

Widmung

Robert Schumann
(1810-1856)

Ruhe meine Seele
Zueignung

Richard Strauss
(1864-1949)

Carmen Beatriz Tancredi, mezzo-soprano
Gary Gress, piano

INTERMISSION

(please turn)

Plaisir d'amour
(The Joys of Love)

Giovanni Martini
(1741-1816)

Fleur jetée

Gabriel Fauré
(1845-1924)

Jeffrey G. Irving, baritone
Gary Gress, piano

Romance
L'Ombres des arbres
Green
Elégie

Claude Debussy
(1862-1918)

Henri Duparc
(1848-1933)

Deborah Norin, soprano
Audrey Axinn, piano

Beau soir

Claude Debussy
(1862-1918)

Carmen Beatriz Tancredi, mezzo-soprano
Audrey Axinn, piano

Air Champêtre
C

Francis Poulenc
(1899-1963)

Marian Johnson-Healy, soprano
Gary Gress, piano

Fiançailles pour rire
La dame d'André
Il vole
Fleurs

Francis Poulenc
(1899-1963)

Julia H. Price, soprano
Suzanne Rice, piano

Jenny Wollerman: Student of Marlana Malas
Milayne Mona: Student of Marianne Casiello
Kent Smith: Graduating student of Todd Duncan
Carmen Beatriz Tancredi: Student of Todd Duncan
Jeffrey G. Irving: Student of Raquel Adonaylo
Deborah Norin: Student of Todd Duncan
Marian Johnson-Healy: Student of Raquel Adonaylo
Julia H. Price: Student of Marianne Casiello
Eun-Young KWak: Student of Dr. Vladimir Sokoloff
Gary Gress: Student of Dr. Vladimir Sokoloff
Audrey Axinn: Graduating student of Dr. Vladimir Sokoloff
Suzanne Rice: Graduating student of Dr. Vladimir Sokoloff

Program prepared by the Curtis Diction Faculty:

Robert Grooters
Ilse Hawrysz
Therese Casadesus Rawson

The oldest, truest, most beautiful organ of music, the origin to which alone our music owes its being, is the human voice.

- Richard Wagner



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Tuesday 22 March 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

THE CURTIS LECTURE SERIES

EDWARD ALDWELL

SPECIES COUNTERPOINT



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Wednesday 23 March 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FIFTY-FOURTH STUDENT RECITAL

Graduating student Lara St. John, violin

Sonata No. 10 in G major for
Violin and Piano, Op. 96 (1812)
Allegro moderato
Adagio espressivo
Scherzo
Poco allegretto

Ludwig van Beethoven
(1770-1827)

Lara St. John, violin
Peter Miyamoto, piano

MINI-INTERMISSION

Sonata for Solo Violin (1944)
Tempo di Ciaccona
Fuga
Melodia
Presto

Béla Bartók
(1881-1945)

Lara St. John, violin

MINI-INTERMISSION

Partita in D minor for Solo Violin, S. 1004 Johann Sebastian Bach
Allemanda
Corrente
Sarabanda
Giga
Ciaccona
(1685-1750)

Lara St. John, violin

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Lara St. John: Graduating student of Yumi Scott & Arnold Steinhardt
Peter Miyamoto: Student of Leon Fleisher

The principal function of form is to advance our understanding. By producing comprehensibility, form produces beauty.

- Arnold Schoenberg

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Friday 25 March 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FIFTY-FIFTH STUDENT RECITAL

The Symphony Orchestra
of
The Curtis Institute of Music
Paavo Järvi, conductor

Symphony No. 5 in B-flat major, D. 485

Franz Schubert

(1797-1828)

Allegro

Andante con moto

Menuetto: allegro con molto

Allegro vivace

Paavo Järvi, conductor

INTERMISSION

The Impresario, K. 486

Wolfgang Amadeus Mozart

Comedy with Music in One Act

(1756-1791)

Madam Silverklang

Maria Fortuna

Miss Sweetson

Lydia Mila

Mr. Eiler

Perry Brisbon

Buff

Seth Malkin

Frank, the Impresario

John Cristopher Moyer

Paavo Järvi, conductor

Scott A. Stohler, Director

Rosanna E. Consalvo, Assistant Director

Jay Madara, Lighting Design

This evening's performance is a project of
the Curtis Conducting Department,
which is supported by a generous grant
from the Helen F. Whitaker Fund.

Special thanks to:

Sophie Maletsky & Tony Sanders & Walter Dallas
& Thomas Jaber & Pam Toler & Robert Fitzpatrick

Maria Fortuna: Graduating student in the Opera Department with Ignaz Strasfogel
Lydia Mila: Student in the Opera Department with Ignace Strasfogel
Perry Brisbon: Student in the Opera Department with Ignace Strasfogel
Seth Malkin: Student in the Opera Department with Ignaz Strasfogel
Paavo Järvi: Graduating student of Otto-Werner Mueller

The Orchestra

VIOLINS

Yayoi Numazawa
Kimberley Fisher
Emi Ohi Resnick
Desiree Ruhstrat
Wanchi Huang
Kamilla Schatz
Ellen Maria Justen
Nicholas Kitchen

VIOLAS

Anibal Dos Santos
Michael Strauss
Anna Marie Ahn

CELLOS

Wendy Sutter
Soo-Hyun Lee

DOUBLEBASSES

Geoffrey Osika
Glenn Gordon

FLUTES

Lisa Byrnes
Joshua Smith

OBOES

Peter Smith
Robert Walters

CLARINETS

Erika Shrauger
Vinicio Meza

BASSOONS

Gerald Alleva
Mark Timmerman

HORNS

Nicola Averill
Paul Osmond

TRUMPETS

Anthony DiLorenzo
Bibi Black

TIMPANI

Robert Slack

Melody is the very essence of music. When I think of a good
melodist I think of a fine race-horse. A contrapuntist is only
a post-horse.

- Wolfgang Amadeus Mozart

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Monday 28 March 1988 at 8:00pm

The Edith L. Prostkoﬀ Memorial Concert Series

FIFTY-SIXTH STUDENT RECITAL

Graduating student Charles Wetherbee, violin

Partita No. 3 in E major, S. 1006

Johann Sebastian Bach

Preludio - Louré - Gavotte en Rondeau -

(1685-1750)

Minuet I - Minuet II - Bourée - Giga

Charles Wetherbee, violin

Sonata for Violin and Piano

Richard Strauss

in E-flat major, Op. 18

(1864-1949)

Allegro ma non troppo

Improvisation: andante cantabile

Finale: andante - allegro

Charles Wetherbee, violin

Tina Toggia, piano

INTERMISSION

Sonata No. 2 for Violin Alone

Paul Hindemith

Leicht bewegte Viertel

(1895-1963)

Ruhige bewegte Achtel

Gemächliche Viertel

Fünf Variationen über das Lied,

"Komm, lieber Mai" von Mozart

Charles Wetherbee, violin

Suite populaire espanol

Manuel de Falla

El paño Moruno

(1876-1946)

Nana

Cancion

Polo

Asturiana

Jota

Notturmo e tarantella, Op. 28

Karol Szymanowski

(1882-1937)

Charles Wetherbee, violin

Tina Toggia, piano

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Charles Wetherbee: Graduating student of Aaron Rosand
Tina Toglia: Graduating student of Dr. Vladimir Sokoloff

There is geometry in the humming of the strings. There is music in the spacings of the spheres.

- Pythagoras

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

THE SYMPHONY ORCHESTRA
OF
THE CURTIS INSTITUTE OF MUSIC

conducted by

WILLIAM SMITH

with

Arnold Steinhardt, *violin*

and

Michael Tree, *viola*

**Sinfonia Concertante for Violin, Viola,
and Orchestra in E-flat major, K. 364 Wolfgang Amadeus Mozart**

Allegro maestoso

(1756-1791)

Andante

Presto

Arnold Steinhardt, *violin*

Michael Tree, *viola*

INTERMISSION

Symphony No. 6 in A minor Gustav Mahler

Allegro energico, ma non troppo

(1860-1911)

Scherzo: wuchtig

Andante

Finale: allegro moderato

**Furey Ellis Auditorium
Southampton Road & Roosevelt Boulevard
Philadelphia, PA
Tuesday 29 March 1988 at 8:00 pm**

Sponsored by

**The Northeast Philadelphia Cultural Council
and the
Philadelphia Department of Recreation**

THE ORCHESTRA

VIOLINS

Ruggero Alliffranchini
Sang-Eun Bae
Ivan Chan
Huifang Chen
Harvey DeSouza
Sigrun Edvaldsdottir
Kimberly Fisher
Ghislaine Fleischmann
Pamela Frank
Moshe Hass
Yumi Hwang
Wanchi Huang
Ellen Maria Justen
Gloria Justen
Juliette Kang
Hyuna Kim
Amy Kinney
Nicholas Kitchen
Elissa Koljonen
Aimee Kreston
Yayoi Numazawa
Jennifer Orchard
Paul Pesthy
Emi Ohl Resnick
Paul Roby
Desiree Ruhstrat
Si-Yeon Ryu
Kamilla Schatz
Lee-Chin Siow
Jennifer Startt
Lara St. John
Scott St. John
James Umber
Charles Wetherbee

VIOLAS

Anna Marie Ahn
Jean-Marc Apap
J. David Arnett
En-Sik Choi
Anibal Dos Santos
William Goodwin
Susan Gulkis
Scott Ligoeki
Gerry Rice
Kurt Rohde
Michael Strauss
Sarah Wetherbee

CELLOS

Derek Barnes
Kirsten Dalley
Evan Drachman
Yee-Sun Kim
John Koen
Ju Young Lee
Soo-Hyun Lee
Kristin Ostling
Peter Parthun
Wilhelmina Smith
Wendy Sutter

DOUBLEBASSES

Pascale Delache
Joëlle Fancher
Glenn Gordon
John Moore
Geoffrey Osika
Kevin Switalski

HARPS

Kyung-Hee Kim
Marie-Pierre Langlamet
Jung-Wha Lee
Rong Tan

FLUTES

Lisa Byrnes
Kristan Cybriwsky
Joshua Smith
Hye-Ri Yoon

OBOES

Jonathan Fischer
Jennifer Kuhns
Peter Smith
Robert Walters

CLARINETS

Nicola Everton
Vinicio Meza
Sean Osborn
Erika Shrauger
Dennis Strawley

BASSOONS

Gerald Alleva
Matthew Bender
MaryEllen Harris
Mark Timmerman

HORNS

Nicola Averill
Suzanne George
Richard King
Michael Motise
Paul Osmond
Richard Swartz

TRUMPETS

Bibi Black
Anthony DiLorenzo
Frank Ferraro
Christopher Hendricks
Donald Hughes

TROMBONES

William Chang
John DiLutis
John J. Freeman
Darrin Milling (bass)

TUBA

Craig Knox

TIMPANI/PERCUSSION

Benjamin Ramirez
A. Scott Robinson
Robert Slack
F. Feza Zweifel

ORCHESTRA/LIBRARIAN

Dr. Edwin E. Heilakka

ORCHESTRA MANAGER

Richard Zuch

CELESTA

Suzanne Rice



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Wednesday 30 March 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FIFTY-SEVENTH STUDENT RECITAL

Sonata for Piano, Op. 26 (1949)

Samuel Barber

Allegro energico

(1910-1981)

Allegro vivace e leggiero

Adagio mesto

Allegro con spirito

Après une lecture du Dante

Franz Liszt

(1811-1886)

Soojin Park, piano

Theme and Variations for Viola and Piano

Alan Shulman

(1915-)

Geraldine E. Rice, viola

Suzanne Rice, piano

INTERMISSION

Neun Deutschen Arien

Georg Frideric Handel

No. 4: Süsse Stille, sanfte Quelle

(1685-1759)

ruhiger Gelassenheit

No. 5: Singe, Seele, Gott zum Preise

Teresa Nevola, soprano

Ellen Maria Justen, violin John Koen, cello

Tina Toglia, piano

Auf ein altes Bild (Mörike-Lieder)

Hugo Wolf

Herr, was trägt der Boden (Spanisches Liederbuch)

(1860-1903)

Elfenlied (Mörike-Lieder)

Mausfallen Sprüchlein (Mörike-Lieder)

Storchenbotschaft (Mörike-Lieder)

Der Hirt auf dem Felsen

Franz Schubert

(1797-1828)

Teresa Nevola, soprano

Erika Shrauger, clarinet

Tina Toglia, piano

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Soojin Park: Student of Gary Graffman
Geraldine E. Rice: Student of Joseph de Pasquale
Suzanne Rice: Graduating student of Dr. Vladimir Sokoloff
Teresa Nevola: Graduating student in the Opera Degree Program
with Ignace Strasfogel
Ellen Maria Justen: Student of Szymon Goldberg
John Koen: Student of David Soyer
Erika Shrauger: Student of Donald Montanaro
Tina Toglia: Graduating student of Dr. Vladimir Sokoloff

Music is never stationary; successive forms and styles are only like so many resting places - like tents pitched and taken down again on the road to the Ideal.

- Franz Liszt

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

GARY GRAFFMAN, ARTISTIC DIRECTOR

CURTIS HALL SIXTY-FOURTH SEASON 1987-1988

TUESDAY 12 APRIL 1988 AT 8:00PM

*The James Wolfensohn Concert Series
of
The Joseph H. Lauder Institute
Wharton School University of Pennsylvania*

Andante for Horn and Piano, Op. Posth.

Richard Strauss
(1864-1949)

Richard King, horn
Tina Toglia, piano

Sonata in A minor for Violin and Piano, Op. 105
Mit leidenschaftlichen Ausdruck
Allegretto
Lebhaft

Robert Schumann
(1810-1856)

Paul Roby, violin
Tina Toglia, piano

Trio for Horn, Violin, and Piano
in E-flat major, Op. 40
Andante
Scherzo: allegro
Adagio mesto
Finale: allegro con brio

Johannes Brahms
(1833-1897)

Richard King, horn Paul Roby, violin
Tina Toglia, piano

Richard King: Student of Myron Bloom
Tina Toglia: Graduating student of Dr. Vladimir Sokoloff
Paul Roby: Graduating student of Jascha Brodsky & Yumi Ninomiya Scott

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Judith Ingolffson: Student of Jascha Brodsky
Eileen Buck: Student of Dr. Vladimir Sokoloff
Tania Lee: Student of Gary Graffman
Kristin Ostling: Student of Orlando Cole

. . . the notion that you can educate a child musically by any other means whatsoever except that of having beautiful music finely performed within its hearing, is a notion which I feel constrained to denounce.

- George Bernard Shaw

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fourth Season 1987-1988

Monday 11 April 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

SIXTY-THIRD STUDENT RECITAL

Concerto No. 5 in A major
for Violin, K. 219

Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Adagio
Rondo

Judith Ingolfsson, violin
Eileen Buck, piano

Andante spianato and Grande
Polonaise in E-flat major, Op. 22

Frederic Chopin
(1810-1849)

Jeux d'eau

Maurice Ravel
(1875-1937)

Funérailles

Franz Liszt
(1811-1886)

Tania Lee, piano

Sonata in C major for Cello Solo, Op. 8

Zoltán Kodály
(1882-1967)

Allegro molto ma appassionato
Adagio
Allegro molto vivace

Kristin Ostling, cello

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

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Avner Arad: Student of Seymour Lipkin

Paul Pesthy: Graduating student of Yumi Ninomiya Scott

Moshe Hass: Graduating student of Arnold Steinhardt & Yumi Ninomiya Scott

Kurt Rohde: Graduating student of Karen Tuttle

John Koen: Student of David Soyer

Tina Toglia: Graduating student of Dr. Vladimir Sokoloff

Audrey Axinn: Graduating student of Dr. Vladimir Sokoloff

Benjamin Ramirez: Graduating student of Michael Bookspan

Robert Slack: Graduating student of Michael Bookspan

Karen Tuttle prepared the Brahms work

Teaching music is not my main purpose. I want to make good citizens. If a child hears fine music from the day of his birth, and learns to play it himself, he develops sensitivity, discipline and endurance. He gets a beautiful heart.

- Shinichi Suzuki

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fourth Season 1987-1988

Sunday 10 April 1988 at 3:00pm

The Edith L. Prostkoff Memorial Concert Series

SIXTY-SECOND STUDENT RECITAL

Quintet for Piano and Strings in F minor, Op. 34 Johannes Brahms
Allegro non troppo (1833-1897)
Andante, un poco adagio
Scherzo: allegro
Finale: poco sostenuto

Avner Arad, piano
Paul Pesthy, violin Moshe Hass, violin
Kurt Rohde, viola John Koen, cello

INTERMISSION

Music for a Summer Evening (1974) George Crumb
(Makrokosmos III) (1929-)
Nocturnal Sounds (The Awakening)
Wnaderer - Fantasy
The Advent
Music of the Starry Night

Tina Toggia & Audrey Axinn, amplified pianos
Benjamin Ramirez & Robert Slack, percussion

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Jennifer Kuhns, Jonathan Fischer, Peter Smith, and Robert Walters
are students of Richard Woodhams

Stuart Malina: Conducting student of Otto-Werner Mueller

Scott St. John: Student of Jascha Brodsky & Arnold Steinhardt

Emi Ohi Resnick: Student of Szymon Goldberg

Michael Strauss: Student of Karen Tuttle

Yee-Sun Kim: Graduating student of David Soyer

Matthew Bender: Student of Bernard Garfield

Nicola Averill: Horn student of Myron Bloom

Audrey Axinn: Graduating student of Dr. Vladimir Sokoloff

Music is immediate actuality and neither potentiality nor passivity can live in its presence.

- W. H. Auden

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fourth Season 1987-1988

Friday 8 April 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

SIXTY-FIRST STUDENT RECITAL

RICHARD WOODHAMS'S OBOE CLASS

Sonata VI in G minor for Two Oboes,
Harpsichord, and Bassoon, Op. 2, No. 6

Georg Frideric Handel
(1685-1759)

Larghetto

Allegro

Adagio

Allegro

Jonathan Fischer, oboe Peter Smith, oboe

Matthew Bender, bassoon

Nicola Averill, harpsichord

Three Romances for Oboe and Piano, Op. 94

Robert Schumann
(1810-1856)

Nicht schnell

Einfach innig

Nicht schnell

Jennifer Kuhns, oboe

Stuart Malina, piano

Interlude for Oboe and Strings

Gerald Finzi
(1901-1956)

Jennifer Kuhns, oboe

Scott St. John, violin Emi Ohi Resnick, violin

Michael Strauss, viola Yee-Sun Kim, cello

Sonata for Oboe and Piano

Francis Poulenc
(1899-1963)

Elegie

Scherzo

Déploration

Robert Walters, oboe

Audrey Axinn, piano

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The viola is a philosopher, sad, helpful; always ready to come to the aid of others, but reluctant to call attention to itself.

- Albert Lavignac

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Wednesday 6 April 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

SIXTIETH STUDENT RECITAL

Graduating student Anibal Dos Santos, viola

Sonata No. 1 in G major for
Viola da Gamba and Keyboard, S. 1027
Adagio
Allegro
Andante
Allegro

Johann Sebastian Bach
(1685-1750)

Potpourri for Viola and Piano, Op. 91

Johann Nepomuk Hummel
(1778-1837)

Anibal Dos Santos, viola
Tina Toggia, piano

INTERMISSION

Suite for Viola and Piano (1919)
Lento - Allegro
Allegro ironico
Grave
Molto vivo

Ernest Bloch
(1880-1959)

Anibal Dos Santos, viola
Tina Toggia, piano

Anibal Dos Santos: Graduating student of Joseph de Pasquale
Tina Toggia: Graduating student of Dr. Vladimir Sokoloff

Federal Reserve Bank of Philadelphia
and
Curtis Institute of Music
present

CURTIS CHAMBER ORCHESTRA
CONDUCTED BY
PAAVO JARVI

April 6, 1988

I

VIOLIN CONCERTO No. 5, in A Major, Kochel 219

WOLFGANG AMADEUS MOZART
(1756-1791)

Allegro Aperto
Adagio
Tempo di Menuetto

PAMELA FRANK - violin.

II

Symphony No. 5 in Bb Major, D. 485

FRANZ SCHUBERT
(1797-1828)

Allegro
Andante con moto
Menuetto. Allegro molto
Allegro vivace

Orchestra Members

Violin

Yayoi Numazawa
Kim Fisher
Desire Ruhstrat
Wan-Chi Wuang
Ellen-Maria Justen
Emi Resnick
Jennifer Orchard
Kamilla Schatz

Cello

Wendy Sutter
Soo Hyun Lee

Bass

Jeff Osika
Glenn Gordon

Flute

Lisa Byrnes
Joshua Smith

Oboe

Peter Smith
Robert Walters

Viola

Anibal Dos Santos
Anna Marie Ahn

Bassoon

Mark Timmerman
Gery Alleva

Horn

Nicola Averill
Paul Osmond

No Smoking Please



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Tuesday 5 April 1988 at 7:00pm

THE CURTIS MASTER CLASS SERIES

TODD DUNCAN

Donaudy: Spirate pur spirate	Julia Price, soprano
Strauss: Allerseelen	James Burgess, Heldentenor
Poulenc: Air champêtre	Marian Johnson-Healy, soprano
Gounod: Salut! Demeure chaste et pure	Perry Brisbon, tenor
Mozart: Smanie implacabili	Carmen Tancredi, mezzo-soprano
Duparc: Phidylé	John Kramar, baritone
Brahms: Immer leiser wird mein Schlummer	Deborah Norin, soprano
Bizet: Je dis que rien ne m'épouvante	Jennifer Jones, soprano
Gounod: Avant quitter ces lieux	Timothy Sarris, baritone
Fauré: Au bord de l'eau	Jenny Wollerman, soprano
Mozart: Madamina!	Seth Malkin, bass
Strauss: Schlagende Herzen	Olive Lynch, soprano
Verdi: Nannetta's aria from Falstaff	Lynn Eustis, soprano

Julia Price: Student of Marianne Casiello

James Burgess: Graduating student in the Opera Degree Program

Marian Johnson-Healy: Student of Raquel Adonaylo

Perry Brisbon: Student in the Opera Degree Program

Carmen Tancredi: Student of Todd Duncan

John Kramar: Student in the Opera Degree Program

Deborah Norin: Student of Todd Duncan

Jennifer Jones: Student in the Opera Degree Program

Timothy Sarris : Student in the Opera Degree Program

Jenny Wollerman: Student of Marlena Malas

Seth Malkin: Student in the Opera Degree Program

Olive Lynch: Student in the Opera Degree Program

Lynn Eustis: Student in the Opera Degree Program

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Monday 4 Apr11 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FIFTY-NINTH STUDENT RECITAL

Trio in E-flat major for Clarinet,
Viola, and Piano, K. 498 ("Kegelstatt")

Wolfgang Amadeus Mozart
(1756-1791)

Andante
Minuetto
Allegretto

Vinicio Meza, clarinet Anibal DosSantos, viola
Tina Toggia, piano

Sonata (Duo) for Violin and Piano
in A major, Op. 164 (D. 574)

Franz Schubert
(1797-1828)

Allegro moderato
Scherzo - Trio
Andantino
Allegro vivace

Juliette Kang, violin
Audrey Axinn, piano

Duo for Flute and Piano (1971)

Aaron Copland
(1900-)

Flowing
Poetic, somewhat mournful
Lively, with bounce

Joshua Smith, flute
Gary Gress, piano

INTERMISSION

Renka
Moderato - Adagio
Lento
Allegro
Allegro giocoso
Moderato

David Loeb
(1939-)

Charles Wetherbee, violin Paul Pesthy, violin
Sarah Wetherbee, viola Kristin Ostling, cello

Fantasie in C major, D. 760 "Wanderer"

Schubert

Transcendental Etudes
No. 4: Mazeppa

Franz Liszt
(1811-1886)

Avner Arad, piano

David Loeb's work receives it first performance this evening.

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Music is the moonlight in the gloomy night of life.

- Jean Paul Richter

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fourth Season 1987-1988

Friday 1 April 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FIFTY-EIGHTH STUDENT RECITAL

Graduating student Paul Roby, violin

Sonata in C minor for
Violin and Piano, Op. 45
Allegro molto ed appassionata
Allegretto espressivo alla romanza
Allegro animato

Edvard Grieg
(1843-1907)

Caprice No. 20 for Violin and Piano
(transcribed by Karol Szymanowski)

Niccolo Paganini
(1782-1849)

Paul Roby, violin
Tina Toglia, piano

INTERMISSION

Sonata in A minor for
Violin and Piano, Op. 105
Mit leidenschaftlichem Ausdruck
Allegro
Lebhaft

Robert Schumann
(1810-1856)

Rondino on a Theme by Beethoven

Fritz Kreisler
(1875-1962)

Song Without Words in B-flat major
(arranged by Fritz Kreisler)

Felix Mendelssohn
(1809-1847)

Polonaise de Concert in D major, Op. 4

Henryk Wieniawski
(1835-1880)

Paul Roby, violin
Tina Toglia, piano

Paul Roby: Graduating student of Jascha Brodsky & Yumi Scott
Tina Toglia: Graduating student of Dr. Vladimir Sokoloff

**THE SYMPHONY ORCHESTRA
OF
THE CURTIS INSTITUTE OF MUSIC**

conducted by

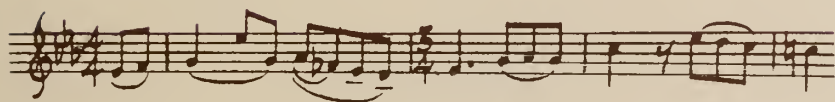
WILLIAM SMITH

with

Arnold Steinhardt, *violin*

and

Michael Tree, *viola*



THURSDAY 31 MARCH 1988 at 8:00pm

**The Academy of Music
Philadelphia**

THE CURTIS INSTITUTE OF MUSIC
Gary Graffman, Artistic Director

THE SYMPHONY ORCHESTRA
OF
THE CURTIS INSTITUTE OF MUSIC

conducted by

WILLIAM SMITH

with

Arnold Steinhardt, violin

and

Michael Tree, viola

**Sinfonia Concertante for Violin, Viola,
and Orchestra in E-flat major, K. 364** Wolfgang Amadeus Mozart
(1756-1791)

Allegro maestoso

Andante

Presto

Arnold Steinhardt, *violin*

Michael Tree, *viola*

INTERMISSION

Symphony No. 6 in A minor Gustav Mahler
(1860-1911)

Allegro energico, ma non troppo

Scherzo: wuchtig

Andante

Finale: allegro moderato

Ben Dudek built the implement used
for the hammer blows in the Mahler

Cover graphics: Deborah Finestone

Cover concept: HeilKorn Associates

Annotations: Howard Kornblum

concerts for the emerging middle classes were becoming popular (as opposed to concerts given for the royalty at court and in the salons of the rich noblemen). Impresarios wanted to offer moneymakers to the new musical public, and pieces showing off outstanding instrumental virtuosos were surefire hits. The *sinfonia concertante* was intended from its inception to be performed at a public concert, and the name "concertante" came to have two meanings: an exhibition of musical give and take between a solo group and an ensemble, and a work to be performed at a public concert (you might say that at the time concertos were for aristocrats and *sinfonie concertanti* for democrats).

Mozart wrote the work at a somber time: his mother had just died; he'd been rejected by Aloysia Weber, the singer he was infatuated with; and he was bitter and frustrated about having to re-enter the service of the archbishop of Salzburg. The writer Eric Blom tells us the work exhibits "a passion not at all suited to an archiepiscopal court and perhaps disclosing active revolt against it." The composer's biographers have always used the highest superlatives in discussing K. 364. Saint-Foix speaks of it as "a sort of dialogue, or grand duo, between two instruments that are almost the personification of the two performers." Alfred Einstein writes of "the living unity of each of the three movements, organic in every detail, and the complete vitality of the whole orchestra, in which every instrument speaks its own language."

In the original, Mozart wrote the viola part in D major and asked the violist to tune his strings up a semitone, so that the music was fingered in D major but sounded in E-flat. This was to allow the viola to compete more effectively with the brighter sounding violin. With the continual rise of concert pitch since Mozart's time, this is no longer necessary.

MAHLER: Symphony No. 6 in A minor

Mahler wrote the Sixth Symphony during the summers of 1903 and 1904 (he was a "summer" composer, spending most of his time as a conductor, the busiest of his era). After finishing the draft of the first movement he told Alma, his wife, that the ardent and yearning second theme was an attempt to depict her in music. "I don't know whether I've succeeded," he told her, "but you'll have to put up with it." The musicologist Hans Redlich tells us that three of the Sixth's four movements share certain moods: "...the Seganti-like view from glacial heights into verdant vales far below, with cowbells and impressionistic shimmerings playing over the surface of a distant chorale, the inexorable major-minor motif with its fateful rhythm, as also the march-like character of many of the leading subjects. . . . Only the reposeful intimacy and idyllic pastoral of the *andante* holds up the action like a dream intermezzo."

When the symphony was finished in the summer of 1904, it was, according to Alma, a time of unusual serenity in the Mahlers' life: their second daughter had just been born and Mahler, happier than he was ever to be again, was inseparable from his girls. Alma writes that in the symphony's *scherzo* he had represented "the unrhythmic games of the two little children, tottering in zigzags over the sand. Ominously the childish voices become more and more tragic, and at the end a smothered little voice dies out in a whisper." It was in this same summer that the composer finished the last of his morose *Kindertotenlieder* (Dirges for Children). Alma was astounded that music of such despair could have come at a time of such happiness. She wrote, "I can't understand how one can sing of the death of children when one has hugged and kissed them, well and happy, not half an hour before." Alma later wrote of the Sixth that in its last movement Mahler "described himself and his downfall or, as he later said, that of his hero: 'It is the hero, on whose head fall three blows of fate, the last of which fells him as a tree is felled.' Not one of his works came so directly from his inmost heart as this . . . The Sixth is the most completely personal of his works,

and a prophetic one also. In the **Kindertotenlieder**, as also in the Sixth, he anticipated his own life in music. On him too fell three blows of fate, and the last felled him. But at the time he was serene; he was conscious of the greatness of his work. He was a tree in full leaf and flower."

The "blows of fate" occur in the sprawling last movement at three crucial points. Mahler indicated that he wanted use made in the percussion section of a **Hammer-schlag**, an implement that would give the effect of a "short, powerful, heavy-sounding blow of unmetallic quality - like the stroke of an ax." The English writer, Harry Neville, tells us that the blows of fate which "actually befell Mahler were the death of his older daughter from scarlet fever in 1907, the diagnosis of his heart disease in the same year, and his death four years later at the age of fifty-one. It is understandable that after these subsequent misfortunes the Sixth Symphony and the **Kindertotenlieder** should have acquired, retrospectively, a prophetic significance. However, some ominous, symbolic meaning was felt by Mahler at the time and it was perhaps out of this feeling that he became dubious about the score's third hammer-blow. It appears in only one of the five different printed versions."

The symphony was first performed at Essen in 1906 before a perplexed audience. The work is scored for the usual strings, piccolo, four flutes, four oboes, English horn, four clarinets (including E-flat and D clarinets), bass clarinet, four bassoons, contrabassoon, six trumpets, three trombones, tuba, eight horns, two harps, and percussion. The percussion section forms an orchestra in itself: timpani, glockenspiel, cowbells, low-tuned bells, xylophone, wood blocks, tambourine, gong, birch rod, hammer, celesta (doubled or tripled if possible), triangle, snare drum, cymbals, and bass drum. Of the use of the cowbells, Mahler intended them to be "symbolic of the last earthly sounds heard by the wanderer in remote mountain peaks." Another English writer, Deryck Cooke, made a cogent point when he contended that the Mahler Sixth is the first genuine "tragic" symphony. He writes, "The purely tragic concept was first hinted at in Brahms' Fourth which ends sternly in the minor, but the fierce vitality of the conclusion precludes any idea of a tragic catastrophe. Tchaikovsky's **Pathétique** certainly ends in utter darkness, but its mood of breast-beating despair is far removed from the objective universality of tragedy. In Mahler's Sixth, however, a truly tragic catastrophe, akin to those in Greek and Shakespearean drama, is presented with stark objectivity. And woven into it is a Hardy-like back-cloth of nature, of mountain heights, far above human turmoil."

In his guide to Mahler, produced for the British Broadcasting Corporation, Philip Barford wrote, "To listen to a Mahler symphony is to have not only a musical experience but to be profoundly stirred in psycho-spiritual inwardness by an emotionally highly-charged sound-pattern. There can be no doubt that Mahler strove to achieve precisely this disturbing effect . . . He wanted his listeners to apprehend the depth of life in the way he experienced it, in joy and sorrow, aspiration, longing, resignation. A symphony by Mahler, as he himself put it, is a **world**; and in Mahler's symphonic worlds all kinds of elements drawn from different facets of human experience find musical expression."

Mahler himself said of the work, "My Sixth will propound riddles the solution of which may be attempted only by a generation which has absorbed and truly digested my first five symphonies." And conductor Bruno Walter, one of the composer's most ardent disciples, perhaps best summed up the piece: ". . . the Sixth is bleakly pessimistic: it reeks of the bitter cup of life. In contrast with the Fifth, it says, 'no,' above all in its last movement, where something resembling the inexorable strife of 'all against all' is translated into music. 'Existence is a burden; death is desirable and life hateful' might be its motto. The mounting tension and climaxes of the last movement resemble, in their grim power, the mountainous waves of a sea that will overwhelm and destroy the ship; the work ends in hopelessness and the dark night of the soul. **Non placet** is his verdict on this world; the 'other world' is not glimpsed for a moment."



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THE ORCHESTRA

VIOLINS

Ruggero Alliffranchini
Sang-Eun Bae
Ivan Chan
Huifang Chen
Harvey DeSouza
Sigrun Edvaldsdottir
Kimberly Fisher
Ghislaine Fleischmann
Pamela Frank
Moshe Hass
Yumi Hwang
Wanchi Huang
Ellen Maria Justen
Gloria Justen
Juliette Kang
Hyuna Kim
Amy Kinney
Nicholas Kitchen
Elissa Koljonen
Aimee Kreston
Yayoi Numazawa
Jennifer Orchard
Paul Pesthy
Emi Ohi Resnick
Paul Roby
Desiree Ruhstrat
Si-Yeon Ryu
Kamilla Schatz
Lee-Chin Siow
Jennifer Startt
Lara St. John
Scott St. John
James UMBER
Charles Wetherbee

VIOLAS

Anna Marie Ahn
Jean-Marc Apap
J. David Arnott
En-Sik Choi
Anibal Dos Santos
William Goodwin
Susan Gulkis
Scott Ligocki
Gerry Rice
Kurt Rohde
Michael Strauss
Sarah Wetherbee

CELLOS

Derek Barnes
Kirsten Dalley
Evan Drachman
Yee-Sun Kim
John Koen
Ju Young Lee
Soo-Hyun Lee
Kristin Ostling
Peter Parthun
Wilhelmina Smith
Wendy Sutter

DOUBLEBASSES

Pascale Delache
Joëlle Fancher
Glenn Gordon
John Moore
Geoffrey Osika
Kevin Switalski

HARPS

Kyung-Hee Kim
Marie-Pierre Langlamet
Jung-Wha Lee
Rong Tan

FLUTES

Lisa Byrnes
Kristan Cybriwsky
Joshua Smith
Hye-Ri Yoon

OBOES

Jonathan Fischer
Jennifer Kuhns
Peter Smith
Robert Walters

CLARINET

Nicola Everton
Vinicio Meza
Sean Osborn
Erika Shrauger
Dennis Strawley

BASSOONS

Gerald Alleva
Matthew Bender
MaryEllen Harris
Mark Timmerman

HORNS

Nicola Averill
Suzanne George
Richard King
Michael Motise
Paul Osmond
Richard Swartz

TRUMPETS

Bibi Black
Anthony DiLorenzo
Frank Ferraro
Christopher Hendricks
Donald Hughes

TROMBONES

William Chang
John DiLutis
John J. Freeman
Darrin Milling (bass)

TUBA

Craig Knox

TIMPANI/PERCUSSION

Benjamin Ramirez
A. Scott Robinson
Robert Slack
F. Feza Zweifel

ORCHESTRA/LIBRARIAN

Dr. Edwin E. Heilakka

ORCHESTRA MANAGER

Richard Zuch

CELESTA

Suzanne Rice



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fourth Season 1987-1988

Wednesday 13 April 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

SIXTY-FOURTH STUDENT RECITAL

ROGER SCOTT'S DOUBLEBASS CLASS

Sonata in E minor for Doublebass and Piano
Largo - Allegro ma non troppo -
Largo doloroso - Allegro con spirito

Antonio Vivaldi
(1678-1741)

Glenn Gordon, doublebass
Robert Koenig, piano

Per questa bella mano, K. 612

Wolfgang Amadeus Mozart
(1756-1791)

Joëlle E. Fancher, doublebass
Seth Malkin, bass/baritone
Robert Koenig, piano

Sonata in A major for Doublebass and Piano
(transcribed from the Violin
Sonata by Pascale Delache)
1 Allegretto
2 Allegro

César Franck
(1822-1890)

Pascale Delache, doublebass
Hugh Sung, piano

INTERMISSION

Suite No. 3 for Doublebass Alone
(transcribed from the Cello Suite No. 3
by H. Samuel Stirling)
Praeludium - Allemande - Courante -
Sarabande - Bourée I - Bourée II - Gigue

Johann Sebastian Bach
(1685-1785)

Kevin C. Switalksi

Elegia in C Major for Doublebass and Piano

Giovanni Bottesini
(1821-1889)

Introduzione e gavotta for Doublebass
Sostenuto - Allegretto moderato

Bottesini

Geoffrey S. Osika, doublebass
Robert Koenig, piano

(please turn for conclusion)

Tarantella in G minor for Doublebass and Piano

Bottesini

Concerto No. 2 in A minor for Doublebass and Piano
Allegro

Bottesini

John Moore, doublebass
Audrey Axinn, piano

The doublebassists are students of Roger Scott
Joëlle E. Fancher, Pascale Delache, and John Moore are graduating
Robert Koenig: Student of Dr. Vladimir Sokoloff
Seth Malkin: Student in the Opera Degree Program
with Ignace Strasfogel
Hugh Sung: Student of Seymour Lipkin
Audrey Axinn: Graduating student of Dr. Vladimir Sokoloff

The Edith L. Prostkoff Memorial Concert Series is generously
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Music is the fragrance of the universe . . .

- Giuseppe Mazzini

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Brahms. We urge you to defeat your devices before the music begins.

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director
Curtis Hall Sixty-Fourth Season 1987-1988
Thursday 14 April 1988 at 8:00pm

The Edith L. Proskoff Memorial Concert Series

SIXTY-FIFTH STUDENT RECITAL

SENIOR STUDENT SOLOISTS WITH ORCHESTRA

WILLIAM SMITH, conductor

Concerto No. 2 in D minor for
Violin and Orchestra, Op. 44
Allegro, ma non troppo
Allegro moderato
Allegro molto

Max Bruch
(1838-1920)

Amy Kinney, violin

Concerto No. 5 in A minor for
Violin and Orchestra, Op. 37
In one movement

Henri Vieuxtemps
(1820-1881)

Harvey de Souza, violin

Concerto No. 8 in A minor for
Violin and Orchestra, Op. 47 "Gesangsszene"
Allegro molto
Adagio
Allegro moderato

Ludwig Spohr
(1784-1859)

Charles Wetherbee, violin

INTERMISSION

Concerto in A minor for Violin,
Cello and Orchestra, Op. 102
Allegro
Andante
Vivace non troppo

Johannes Brahms
(1833-1897)

Aimee Kreston, violin Evan Drachman, cello

Concerto No. 2 in D minor for
Violin and Orchestra, Op. 22
Allegro moderato
Romanza: andante non troppo
Allegro molto moderato alla zingara

Henryk Wieniawski
(1835-1880)

Paul Roby, violin

Amy Kinney: Graduating student of Aaron Rosand
Harvey de Souza: Graduating student of Jascha Brodsky
Charles Wetherbee: Graduating student of Aaron Rosand
Aimee Kreston: Graduating student of Yumi Scott
Evan Drachman: Graduating student of Orlando Cole
Paul Roby: Graduating student of Jascha Brodsky & Yumi Scott

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All one's life is a music, if one touches the notes rightly,
and in time.

- John Ruskin

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fourth Season 1987-1988

Friday 15 April 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

SIXTY-SIXTH STUDENT RECITAL

THE CURTIS COMPOSITION CLASS

Five Movements for Solo Horn
!=60 Calm
!=66 Serene
!=80, !=100 Varying Characters
Presto
!=76 Bluesy

Jennifer Higdon
(1962-)

Richard King, horn

Three Songs (1987)
Little Elegy
No Time Ago
The Waking

Troy C. Peters
(1969-)

Timothy Sarris, baritone Gary Gress, piano

Suite for Cello (1987)
Prelude - Meditation - Moto perpetuo -
Waltz - Scherzo - Sarabande - Reel

Troy C. Peters

John Koen, cello

Rain in Spring
To You
Look Down Fair Moon
I am Rose
Little Elegy
The Waking

Kam Morrill
(1961-)

Nancy Stott, mezzo-soprano Eileen Buck, piano

Madrigals
Thy fingers make early flowers of
i spoke to thee
All in green went my love riding
when god lets my body be

Kam Morrill

Marian Johnson-Healy, Deborah Norin, Maria Fortuna, sopranos

INTERMISSION

Départ:

A Theme with Three Variations and Coda, after Rilke (1965-)

Russell Platt
(1965-)

Joshua Smith, flute

Transport to Summer (1988)
(Wallace Stevens)
Reality is an Activity of the Most August Imagination
The Reader
Tea
Anecdote of the Jar
Not Ideas About the Thing but the Thing Itself

Russell Platt

Lorie Gratis, mezzo-soprano Yumi Hwang, violin
Michael Strauss, viola Wilhemina Smith, cello

("Exclusive performance rights for the Wallace Stevens poems
are granted by the publisher, Alfred A. Knopf, Inc.")

(please turn for conclusion)

Pamela Frank, violin Nicholas Kitchen, violin
Scott St. viola Yee-Sun Kim, cello

Duet for Flute and Harp

Geun-Sook Lee

Hye Ri Yoon, flute Jung Wha Lee, harp

Pastorale for Woodwind Quintet

Vincent Persichetti
(1915-1987)

Joshua Smith, flute Jonathan Fischer, oboe
Vinicio Meza, clarinet Matthew Bender, bassoon
Nicola Averill, horn

Serenade for Ten Instruments

Vincent Persichetti

Joshua Smith, flute - Peter Smith, oboe - Vinicio Meza, clarinet -
James Ross, horn - Matthew Bender, bassoon - Brian Doak, trumpet -
Jonathan Ankney, trumpet - Nicola Averill, horn - Craig Knox,
tuba - John J. Freeman, trombone - Stuart Malina, conductor

Jennifer Higdon: Graduating student of David Loeb - Troy C. Peters: student of Ned Rorem - Russell Platt: Student of Ned Rorem - Kam Morrill: Student of Ned Rorem - Geun-Sook Lee: Graduating student of David Loeb - Richard King: Student of Myron Bloom - Timothy Sarris: In the Opera Degree Program with Ignace Strasfogel - Gary Gress: Student of Dr. Vladimir Sokoloff - John Koen: Student of David Soyer - Joshua Smith: Student of Julius Baker & Jeffrey Khaner - Lorie Gratis: In the Opera Degree Program with Ignace Strasfogel - Yumi Hwang: Student of Jascha Brodsky - Michael Strauss: Student of Karen Tuttle - Wilhelmina Smith: Student of David Soyer - Pamela Frank: Student of Szymon Goldberg - Nicholas Kitchen: Student of Szymon Goldberg - Scott St. John: Student of Jascha Brodsky & Arnold Steinhardt - Yee-Sun Kim: Graduating student of David Soyer - Hye Ri Yoon: Student of Julius Baker & Jeffrey Khaner - Jung Wha Lee: Student of Marilyn Costello - Peter Smith: Student of Richard Woodhams - Vinicio Meza: Student of Donald Montanaro - James Ross: Conducting student of Otto-Werner Mueller - Matthew Bender: Student of Bernard Garfield - Brian Doak: Guest performer from Temple University - Jonathan Ankney: Guest performer from Temple University - Nicola Averill: Student of Myron Bloom - John J. Freeman: Student of Glenn Dodson - Craig Knox: Student of Paul Krzywicki - Stuart Malina: Student of Otto-Werner Mueller - Jonathan Fischer: Student of Richard Woodhams - Marian Johnson-Healy: In the Opera Degree Program with Ignace Strasfogel - Deborah Norin: Student of Todd Duncan - Maria Fortuna: Graduating in the Opera Degree Program with Ignace Strasfogel - Nancy Stott: Student of Marianne Casillo - Eileen Buck: Student of Dr. Vladimir Sokoloff

Vincent Persichetti, 1915-1987

Pianist, conductor, music editor, musicologist, and prolific composer, Mr. Persichetti was a member of the Curtis class of 1939. He studied piano with Alberto Jonas and Olga Samaroff, composition with Paul Nordoff and Roy Harris, and, at Curtis, conducting with Fritz Reiner. He composed for nearly every musical medium and wrote a major text on composition. He served as head of the composition department of the Philadelphia Conservatory, as a member of the faculty at the Juilliard School, and as Director of Publications at the Elkan-Vogel Company in Bryn Mawr. In his distinguished career he was the recipient of numerous awards, fellowships, and honorary degrees.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fourth Season 1987-1988

Sunday 17 April 1988 at 3:00pm

The Edith L. Prostkoff Memorial Concert Series

SIXTY-SEVENTH STUDENT RECITAL

THE MUSIC OF GEORGE ROCHBERG

Duo Concertante for Violin and Cello (1953)

Nicholas Kitchen, violin

Yee-Sun Kim, cello

Serenata d'Estate for Flute, Harp, Guitar,
Violin, Viola, and Cello (1955)

Joshua Smith, flute Marie-Pierre Langlamet, harp

William Ghezzi, guitar Emi Ohi Resnick, violin

Gerry Rice, viola Derek Barnes, cello

To the Darkwood for Woodwind Quintet (1986)

Kristan Cybriwsky, flute

Robert Walters, oboe

Sean Osborn, clarinet

Matthew Bender, bassoon

Paul Osmond, horn

INTERMISSION

Slow Fires of Autumn for Flute and Harp (1978)

Hye Ri Yoon, flute

Jung Wha Lee, harp

Trio for Violin, Cello, and Piano (1985)

Paul Roby, violin

John Koen, cello

Hugh Sung, piano

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

The Curtis Institute is pleased to offer today's concert as a celebration of the seventieth birthday of one of its most distinguished alumni, George Rochberg.

Nicholas Kitchen: Graduating student of Szymon Goldberg
Yee Sun Kim: Graduating student of David Soyer
Joshua Smith: Student of Julius Baker & Jeffrey Khaner
Marie-Pierre Langlamet: Graduating student of Marilyn Costello
William Ghezzi: Guest artist
Emi Ohi Resnick: Student of Szymon Goldberg
Gerry Rice: Student of Joseph de Pasquale
Derek Barnes: Student of Orlando Cole
Kristan Cybriwsky: Student of Julius Baker & Jeffrey Khaner
Robert Walters: Student of Richard Woodhams
Sean Osborn: Student of Donald Montanaro
Matthew Bender: Student of Bernard Garfield
Paul Osmond: Student of Myron Bloom
Hye Ri Yoon: Student of Julius Baker & Jeffrey Khaner
Jung Wha Lee: Student of Marilyn Costello
Paul Roby: Graduating student of Jascha Brodsky & Yumi Scott
John Koen: Student of David Soyer
Hugh Sung: Student of Seymour Lipkin

Karen Tuttle prepared the Duo Concertante and the Serenata d'Estate
Donald Montanaro prepared To the Darkwood
Marilyn Costello prepared Slow Fires of Autumn
Felix Galimir prepared the Trio

The conception itself is a musical image, and in bringing it to fuller realization, the composer is not pursuing a line of reasoning, but producing an object.

- Roger Sessions

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fourth Season 1987-1988

Monday 18 April 1988 at 8:00pm

AT THE ETHICAL SOCIETY RITTENHOUSE SQUARE

The Edith L. Prostkoff Memorial Concert Series

SIXTY-EIGHTH STUDENT RECITAL

GRADUATING STUDENT SIGRUN EDVALDSDOTTIR, violin

Sonata in G Major for
Violin and Piano, K. 301
Allegro con spirito
Allegro

Wolfgang Amadeus Mozart
(1756-1791)

Sigrun Edvaldsdottir, violin
Meng-Chieh Liu, piano

Sonata for Violin Alone, Op. 27, No. 2
Obsession: Prelude (poco vivace)
Malinconia: Poco lento
Danse des ombres: Sarabande (lento)
Les Furies: Allegro furioso

Eugène Ysaÿe
(1858-1931)

Sigrun Edvaldsdottir, violin
Sonata No. 3 in G minor for Violin and Piano
Allegro vivo
Intermède: Fantasque et léger
Finale: Très animé

Claude Debussy
(1862-1918)

Sigrun Edvaldsdottir, violin
Meng-Chieh Liu, piano

INTERMISSION

Systur í Gardshorní
(Three songs for violin and piano)
Asa (allegro)
Signý (andante cantabile)
Helga (rondo: allegro)

Jón Nordal
(1926-)

Nocturne in C-sharp minor, Op. Posth.
(transcribed by Nathan Milstein)

Frederick Chopin
(1810-1849)

Fantaisie on Airs from
Bizet's opera Carmen

Pablo de Sarasate/Efrem Zimbalist
(1844-1908/1889-1983)

Allegro con molto sentimento - Moderato -
Allegro moderato - Presto

Sigrun Edvaldsdottir, violin
Meng-Chieh Liu, piano

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Sigrun Edvaldsdottir: Graduating student of Jascha Brodsky & Jaime Laredo
Meng-Chieh Liu: Student of Eleanor Sokoloff

Music washes away from the soul the dust of everyday life.
- Berthold Auerback

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fourth Season 1987-1988

Tuesday 19 April 1988 at 8:00pm

AT THE ETHICAL SOCIETY RITTENHOUSE SQUARE

The Edith L. Prostkoff Memorial Concert Series

SIXTY-NINTH STUDENT RECITAL

Der Hirt auf dem Felsen

Franz Schubert
(1797-1828)

Deborah Norin, soprano
Sean Osborn, clarinet
Audrey Axinn, piano

Two Songs for Mezzo-soprano,
Viola, and Piano, Op. 91
Gestillte Sehnsucht
Geistliches Wiegenlied

Johannes Brahms
(1833-1897)

Carmen Tancredi, mezzo-soprano Anibal Dos Santos, viola
Judith Jaimes, piano

Trio for Flute, Viola, and Cello, Op. 40
Allegro grazioso
Andante
Allegro non troppo

Albert Roussel
(1869-1937)

Lisa Byrnes, flute Kurt Rohde, viola
Yee-Sun Kim, cello

INTERMISSION

Piano Quartet in C minor, Op. 15
Allegro molto moderato
Scherzo: Allegro vivo
Adagio
Allegro molto

Gabriel Fauré
(1845-1924)

Paul Roby, violin Michael Strauss, viola
Derek Barnes, cello Eileen Buck, piano

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Deborah Norin: Student of Todd Duncan
Sean Osborn: Student of Donald Montanaro
Audrey Axinn: Graduating student of Dr. Vladimir Sokoloff
Lisa Byrnes: Student of Julius Baker & Jeffrey Khaner
Kurt Rohde: Graduating student of Karen Tuttle
Yee-Sun Kim: Graduating student of David Soyer
Carmen Tancredi: Student of Todd Duncan
Anibal Dos Santos: Graduating student of Joseph de Pasquale
Judith Jaimes: Guest performer, Curtis '59
Paul Roby: Graduating student of Jascha Brodsky & Yumi Scott
Michael Strauss: Student of Karen Tuttle
Derek Barnes: Student of Orlando Cole
Eileen Buck: Student of Dr. Vladimir Sokoloff

Felix Galimir prepared the Roussel

Until I die there will be sounds. And they will continue following my death. One need not fear about the future of music.

- John Cage

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fourth Season 1987-1988

Wednesday 20 April 1988 at 8:00pm

AT THE ETHICAL SOCIETY RITTENHOUSE SQUARE

The Edith L. Prostkoff Memorial Concert Series

SEVENTIETH STUDENT RECITAL

Sonata for Cello and Piano

No. 2 in F major, Op. 99

Allegro vivace

Adagio affettuoso

Allegro appassionato

Allegro molto

Johannes Brahms

(1833-1897)

Wilhelmina Smith, cello

Gary Gress, piano

Sonata for Viola and Piano

in F minor, Op. 120, No. 1

Allegro appassionato

Andante un poco adagio

Allegretto grazioso

Vivace

Johannes Brahms

(1833-1897)

Kurt E. Rohde, viola

Eric Zivian, piano

INTERMISSION

Trio for Violin, Cello, and

Piano in G minor, Op. 15

Moderato assai

Allegro ma non agitato

Alternativo I: andante

Alternativo II: maestoso

Finale: presto

Bedrich Smetana

(1824-1884)

Lee Chin Siow, violin Kristin Ostling, cello

Robert Koenig, piano

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Wilhelmina Smith: Student of David Soyer
Gary Gress: Student of Dr. Vladimir Sokoloff
Kurt E. Rohde: Graduating student of Karen Tuttle
Eric Zivian: Student of Gary Graffman
Lee-Chin Siow: Graduating student of Jascha Brodsky
Kristin Ostling: Student of Orlando Cole
Robert Koenig: Student of Dr. Vladimir Sokoloff

In any corner of the earth where solitude and imagination go hand in hand, men learn soon enough to love music.

- Stendhal

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fourth Season 1987-1988

Thursday 21 April 1988 at 8:00pm

AT THE ETHICAL SOCIETY RITTENHOUSE SQUARE

The Edith L. Prostkoff Memorial Concert Series

SEVENTY-FIRST STUDENT RECITAL

Sonata for Bassoon and Piano (1947)
Allegretto moderato, grazioso
Andante cantabile
Allegretto gracioso

Romeo Cascarino
(1922-)

Poème for Bassoon and Piano
Allegro ma non troppo - Lento - Allegro agitato -
Tranquillo - Tempo agitato - Lento - Tranquillo

Bernard H. Garfield

Sonatine for Bassoon and Piano
Allegro con moto
Aria: largo cantabile
Scherzo: presto

Alexandre Tansman
(1897-)

Concerto for Bassoon in B-flat major, K. 191
1st movement: allegro
(cadenza: Gerald Alleva)

W. A. Mozart
(1756-1791)

Concerto for Bassoon in F major
3rd movement: Rondo vivace

Johann Nepomuk Hummel
(1778-1837)

Gerald Alleva, bassoon
Gary Gress, piano

INTERMISSION

Quintet for Clarinet and Strings
in A major, K. 581
Allegro
Larghetto
Menuetto
Allegretto con variazioni

Wolfgang Amadeus Mozart
(1756-1791)

Dennis Strawley, clarinet
Yumi Hwang, violin Kimberly Fisher, violin
En-Sik Choi, viola Kristin Ostling, cello

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Gerald Alleva: Graduating student of Bernard Garfield
Gary Gress: Student of Dr. Vladimir Sokoloff
Dennis Strawley: Graduating student of Donald Montanaro
Yumi Hwang: Student of Jascha Brodsky
Kimberly Fisher: Student of Aaron Rosand
En-Sik Choi: Student of Joseph de Pasquale
Kristin Ostling: Student of Orlando Cole

Felix Galimir prepared the K. 581

People who make music together cannot be enemies, at least not while the music lasts.

- Paul Hindemith

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Howard Kornblum, Director of Concert Division

LA PERICHOLE

presented by

THE OPERA DEPARTMENT
OF
THE CURTIS INSTITUTE OF MUSIC



FRIDAY 22 APRIL 1988 AT 8:00PM

SUNDAY 24 APRIL 1988 AT 2:00PM

**CURTIS HALL
RITTENHOUSE SQUARE
PHILADELPHIA**

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

The Curtis Institute of Music opened in Philadelphia on October 1, 1924. Founded by Mary Curtis Bok (she later became Mrs. Efrem Zimbalist) the tuition-free school has provided professional training for nearly 3000 musicians who are accepted as students only after a rigorous audition. Among the Institute's alumni are some of the most illustrious names in music, the late Samuel Barber, Leonard Bernstein, Judith Blegen, Jorge Bolet, Abram Chasins, Shura Cherkassky, Lukas Foss, Boris Goldovsky, Richard Goode, Gary Graffman, Lynn Harrell, Eugene Istomin, Anton Kuerti, Jaime Laredo, Ruth Laredo, Gian Carlo Menotti, Anna Moffo, the late Vincent Persichetti, George Rochberg, Gianna Rolandi, Ned Rorem, Aaron Rosand, the late Leonard Rose, Peter Serkin, Oscar Shumsky, Joseph Silverstein, Abbey Simon, Susan Starr, Arnold Steinhardt, and Benita Valente. The faculty at Curtis has included some of the most celebrated musicians of the twentieth century. For more than sixty years students have come from all over the world to develop their talents at Curtis. Over three hundred Curtis graduates are members of major American, Canadian, and European orchestras, with more than one hundred of these occupying principal chairs. Enrollment each season comprises from 160 to more than 180 students, working with a faculty of approximately seventy. Over the past few seasons, along with those from America, students have come from Australia, Austria, Brazil, Canada, Costa Rica, England, France, Germany, Holland, Hong Kong, Iceland, India, Israel, Italy, Japan, Korea, New Zealand, the Philippines, People's Republic of China, Republic of China, Singapore, the Soviet Union, Sweden, Venezuela, and Yugoslavia.

THE OPERA DEPARTMENT

Ignace Strasfogel, *Head of Department*

Marciem Bazell	<i>Make-up</i>
Roger Brunyate	<i>Acting and Directing</i>
Wayne Conner	<i>History of Opera</i>
Jenny Diggs	<i>Movement and Dance</i>
James Johnson	<i>Coordinator</i>
Susan Nowicki	<i>Staff Pianist</i>
Danielle Orlando	<i>Coach</i>

For La Perichole Production:

James Johnson	<i>Production Manager</i>
April Woodall	<i>Asst. Director/Stage Manager</i>
Ione Edberg-Smith	<i>Asst. Stage Manager</i>
Marciem Bazell	<i>Make-up and Wigs</i>
Sheila Johnson	<i>Wardrobe Coordinator</i>
Emily Richardson	<i>Wardrobe Stitcher</i>
Olive Lynch	<i>Wardrobe Assistant</i>
Bruce Konefsky	<i>Properties Artist</i>
Susan Nowicki	<i>Musical Coach/Rehearsal Pianist</i>
David Hayes	<i>Asst. Conductor/Chorus Master</i>

Sets constructed by SMRD Theatricals, Philadelphia, PA

Cover: The Ball at the Opera (Edouard Manet)

THE OPERA DEPARTMENT
OF
THE CURTIS INSTITUTE OF MUSIC

presents

LA PERICHOLE

by

JACQUES OFFENBACH

Libretto by Henri Meilhac and Ludovic Halevy

English adaptation by Maurice Valevey

Musical adaptation by Jean Morel and Ignace Strasfogel

By arrangement with Boosy & Hawkes Company

Directed by Ian Strasfogel

Conducted by Ignace Strasfogel

Set and Costume Designer: Peter Eastman

Lighting Design: Charles Houghton

Choreographer: Jenny Diggs

Produced by James Johnson

★ THE CAST ★

(in order of appearance)

Le duc de M, your host	Timothy Sarris
The Three Cousins	
Guadalena	Lydia Mila
Estrella	Susan Harris
Virginella	Nancy Stott
Don Pedro de Hinoyosa (<i>Governor of Peru</i>)	Seth Malkin
Count of Panatellas, <i>First Gentleman of the Bedchamber</i>	Perry Brisbon
Don Andres de Ribeira (<i>Viceroy of Peru</i>)	Timothy Sarris
La Perichole (<i>street singer</i>)	Teresa Nevola (April 22, 24)
	Laura Mashburn (April 23)
Paquillo (<i>street singer</i>)	John Kramar (April 22, 24)
	James Burgess (April 23)
First Notary	Lawrence Mudd
Second Notary	Richard Byrne
The Ladies in Waiting	
Brambilla	Jennifer Jones
Ninetta	Lynn Eustis
Manuelita	Lorie Grails
Frasquinella	Karie Brown
Marquis de Tarapote (<i>Lord Chamberlain</i>)	Lawrence Mudd
The Old Prisoner	Lawrence Mudd
Villagers, Courtiers, Soldiers	
Lynn Eustis, Susan Harris, Jennifer Jones, Lydia Mila,	
Karie Brown, Lorie Grails, Nancy Stott, David Arnott,	
Richard Byrne, Jeffrey Irving, Brett Lowell,	
Stuart Papavassiliou, Alan Pochl	

SETTING: The private theater of Le duc de M . . . Paria, 1869

Act One: Lima, a public square

Act Two: Lima, receiving room in the Viceroy's palace

INTERMISSION (20 minutes)

Act Three: Scene 1: Lima, the dungeon for recalcitrant husbands

Scene 2: Lima, a public square

A Word from the Director
IAN STRASFOGEL

It was common for Jacques Offenbach to entertain his friends with informal performances in the cozy confines of his Parisian drawing room. Often, while taking the cure at Bad Ems, the prolific maestro would direct a group of waiters, visiting professionals, and colleagues in a preview of a new work finished during his "vacation".

These must have been glorious, hilarious evenings of operetta. In such intimate surroundings, the focus fell squarely on the essentials: the characters and story as they burst forth from the score. No elaborate theatre machinery could interfere.

We have invented a certain "Duc de M . . ." (a cousin, let us imagine, of the Duc de Morny, Offenbach's powerful sponsor in the early 1860's). This nobleman invites us to the private theatre of his second Empire mansion (newly moved to Rittenhouse Square), where he and his friends will improvise an Offenbach operetta. In such an atmosphere we will share with you a child's fable about colonials, natives, and true love.

LA PERICHOLE

SYNOPSIS

ACT ONE

In a public square in Lima, in front of the "Cafe of the Three Cousins", on a certain day in spring toward the middle of the eighteenth century, the good people of the capital are celebrating the birthday of their ruler, the Viceroy Don Andres de Ribeira. Their enthusiasm is impressive, if not genuine, for the ingenious hidalgo Don Pedro de Hinoyosa, governor of the city, is personally supervising the festivities. The reason for his solicitude is that it has come to his attention that the Viceroy is prowling about the city incognito to take the pulse of public opinion regarding the merits of his administration.

Don Pedro has the situation so well in hand that when the Viceroy appears in disguise everyone knows who he is, and he is able to elicit only the most classic answers to his questions. After making a number of attempts to ascertain the truth, he runs off in pursuit of an old Indian who has an honest look.

At this time, two street singers, Paquillo and La Perichole, turn up on the square and proceed to sing a ballad for the crowd of merry-makers. They sing well, but not profitably, for Paquillo's sense of honor is such that he effectively prevents his partner from collecting anything. The singers are in fact at the end of their rope. They are hungry. They are also deeply in love, but they are unable to scrape together the fee for a marriage license and therefore remain unmarried. In a mood of utter discouragement, the girl at last lies down on a bench and falls asleep, leaving her partner to follow the crowd by himself.

Thus it happens that Don Andres finds the beautiful street singer alone on the deserted square. Love comes upon him like a thunderbolt, and without losing time, he proposes that the girl come with him, first to dinner, and afterwards to the palace, where she is to become one of the ladies-in-waiting to the long defunct Vicereine. La Perichole, though utterly devoted to Paquillo, is a practical soul. She consents; and while she writes a letter to her lover explaining why it is best that they should part, the Viceroy hastens to apprise his henchmen of the situation.

THE ORCHESTRA

VIOLINS

Yayoi Numazawa
Huifang Chen
Jennifer Startt
Elissa Koljonen
Kimberly Fisher

Ghislaine Fleischmann
Ellen-Marie Justen
Desiree Ruhstrat
Wanchi Huang

VIOLAS

William Goodwin
Michael Strauss
Anna Marie Ahn

CELLOS

Derek Barnes
Soo-Hyun Lee

HARP

Marie-Pierre Langlamet

FLUTE

Joshua Smith

OBOE

Robert Walters

CLARINETS

Erika Shrauger
Vinicio Meza

DOUBLEBASS

Pascale Delache

BASSOONS

Mark Timmerman

HORNS

Suzanne George
Nicola Averill

TRUMPETS

Donald Hughes
Christopher Hendricks

PERCUSSION

Benjamin Ramirez
Robert Slack

There is however an important obstacle: the laws of the realm prohibit the Viceroy from having an unmarried mistress. The Count of Panatellas is therefore deputed to find a suitable husband, and Don Pedro is sent off to find a notary who will consent to perform the marriage without delay.

The letter which La Perichole has left for him plunges Paquillo into deep despair and he resolves to hang himself at once. Hanging, however, proves to be a matter of some delicacy. His difficulty is resolved by Panatellas. After considerable persuasion from the wine cellar and the promise of a suitable fee, Paquillo consents to become the husband of whatever lady is in need of marriage. Meanwhile the Viceroy has been plying La Perichole with liquor in the hope of getting her consent to this marriage, but it is only when she sees that it is Paquillo whom they have brought that she agrees. The notaries now appear, also well filled with wine, and in this manner the two lovers are at last united. They are immediately borne off in opposite directions.

ACT TWO

In the palace, next morning, the Viceroy's ladies-in-waiting are attending upon the Lord Chamberlain, Tarapote, who has fainted dead away at the discovery that the Viceroy's new mistress is a common street singer. The ladies also are deeply offended, and when Paquillo blunders in, well hung-over, they make no attempt to conceal their contempt. The newly created Baron of Tobago is outraged to discover that he has been tricked into a dishonorable marriage; nevertheless, before he can receive his fee, he is required to present his wife formally to the Viceroy. The Baroness of Tobago now makes her entrance, and for the first time Paquillo understands that it is his lost La Perichole whom he has married for the Viceroy's benefit. In a fit of uncontrollable fury, he flings the girl at the Viceroy's feet. Don Andres has him arrested at once and consigns him to the dungeon reserved for recalcitrant husbands.

ACT THREE

Scene One

This dungeon has an unexpected visitor. An old prisoner, condemned for no ascertainable reason, has, by means of a little penknife, dug his way to the very cell to which Paquillo is now conducted. The old prisoner vanishes, and Paquillo, after bewailing his fate at length, falls asleep like a sensible prisoner. He is awakened by La Perichole who has brought a bag of jewels with which to bribe the jailer. The jailer, however, turns out to be none other than Don Andres in disguise, and he rewards his faithless mistress by chaining her up opposite her lover forever. The old prisoner now reappears, and with his aid, the lovers capture Don Andres and leave him in the dungeon while they make good their escape.

Scene Two

The next afternoon the royal dragoons are ransacking the city in search of the escaped prisoners, who have secretly taken refuge in the "Cafe of the Three Cousins". Escape is impossible. The Viceroy appears, the dragoons are about to pillage the entire neighborhood, when suddenly La Perichole appears. In the very teeth of her captors, she and Paquillo sing of their love and their misfortunes, and then throw themselves upon the mercy of the Viceroy. The generous Don Andres is so greatly touched by their story that he not only forgives them, but confirms their new titles and estates. So the lovers depart, rich, married and ennobled, a living proof of the power of music to soothe and the power of virtue to save.





THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fourth Season 1987-1988

Monday 25 April 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

The Curtis Faculty Series

EDWARD ALDWELL

The Well-Tempered Clavier, Book II (1744) Johann Sebastian Bach
Prelude and Fugue in C major, S. 870 (1685-1750)
Prelude and Fugue in C minor, S. 871
Prelude and Fugue in C-sharp major, S. 872
Prelude and Fugue in C-sharp minor, S. 873

Prelude and Fugue in D major, S. 874
Prelude and Fugue in D minor, S. 875
Prelude and Fugue in E-flat major, S. 876

Edward Aldwell, piano

INTERMISSION

The Well-Tempered Clavier, Book II (1744) Bach
Prelude and Fugue in D-sharp minor, S. 877
Prelude and Fugue in E major, S. 878

Prelude and Fugue in E minor, S. 879
Prelude and Fugue in F major, S. 880
Prelude and Fugue in F minor, S. 881

Edward Aldwell, piano

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Bach is Bach, as God is God.

- Hector Berlioz

With my prying nose I dipped into all composers and found that the houses they erected were stable in the exact proportion that Bach was used in the foundation.

- James Huneker

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fourth Season 1987-1988

Wednesday 27 April 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

SEVENTY-SECOND STUDENT RECITAL

GRADUATING STUDENT IVAN CHAN, violin

Sonatina in D major for Violin and Piano,
Op. 137, No. 1 (D. 384)
Allegro molto
Andante
Allegro vivace

Franz Schubert
(1797-1828)

Sonata in A Major for Violin and Piano, Op. 13
Allegro molto
Andante
Allegro vivo
Allegro quasi presto

Gabriel Fauré
(1845-1924)

Ivan Chan, violin
Robert Koenig, piano

INTERMISSION

Suite Italienne
Serenata
Tarantella
Gavotta con due variazioni
Scherzino
Minuetto e finale

Igor Stravinsky
(1882-1971)

Tango in D
~~La Fontaine d'Arethuse~~
~~from "Mythes," Op. 30~~

Isaac Albéniz / Fritz Kreisler
~~Karol Szymanowski~~
~~(1882-1937)~~

Zigeunerweisen, Op. 20, No. 1

Pablo de Sarasate
(1844-1908)

Ivan Chan, violin
Robert Koenig, piano

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Hours of physical application and mental concentration produce the results you hear at these recitals. The Institute is proud to present this highly specialized, gifted group of young performers. We hope you bring to our concerts - along with your love for music - an awareness of the audience's sensibilities. It's unfair to expect a very young child to sit quietly through a concert, and it's grossly unfair to impose such a child on a music-loving audience. Please do not bring very young children to our concerts.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Ivan Chan: Graduating student of Jascha Brodsky & Jaime Laredo
Robert Koenig: Student of Dr. Vladimir Sokoloff

The power and the magic of music lie in its intangibility and its limitlessness. It suggests images, but leaves us free to choose them and to accommodate them to our pleasure.

- Wanda Landowska

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PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

THE FRIENDS OF CURTIS

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fourth Season 1987-1988

Friday 29 April 1988 at 8:00pm

The Edith L. Proskoff Memorial Concert Series

SEVENTY-THIRD STUDENT RECITAL

OTTO-WERNER MUELLER'S CONDUCTING STUDENTS

Symphony No. 1 in G minor, Op. 13

Peter Ilyitch Tchaikovsky

"Winter Dreams"

(1840-1893)

Allegro tranquillo

Adagio cantabile, ma non tanto

Scherzo: allegro scherzando, giocoso

Finale: andante lugubre - allegro maestoso

Paavo Järvi, conductor (mvts 1 & 2)

David Hayes, conductor (mvts 3 & 4)

INTERMISSION

Les Préludes

Franz Liszt
(1811-1886)

James Ross, conductor

Prélude à l'après-midi d'un faune

Claude Debussy
(1862-1918)

Andre Smith, conductor

Appalachian Spring

Aaron Copland
(1900-)

Stuart Malina, conductor

THE ORCHESTRA

VIOLINS

Paul Roby
Gloria Justen
Ghislaine Fleischmann
Jennifer Startt
James Ueber
Lara St John

Pamela Frank
Elissa Koljonen
Kimberly Fisher
Desiree Ruhstrat
Emi Ohi Resnick
Wanchi Huang

VIOLAS

Anibal Dos Santos
Scott Ligocki
Sarah Wetherbee
William Goodwin
Anna Marie Ahn

CELLOS

Peter Parthun
John Koen
Derek Barnes
Ju Young Lee

DOUBLEBASSES

Joëlle Fancher
Glenn Gordon

HARPS

Marie-Pierre Langlamet
Rong Tan

PIANO

Eric Zivian

FLUTES

Lisa Byrnes
Kristan Cybriwsky
Joshua Smith

OBOES

Robert Walters
Jonathan Fischer
Peter Smith

CLARINETS

Sean Osborn
Vinicio Meza

BASSOONS

Gerald Alleva
Matthew Bender

HORNS

Richard Swartz
Nicola Averill
Suzanne George
Paul Osmond

TRUMPETS

Donald Hughes
Jonathan Anknee

TROMBONES

Jeffrey Freeman
Thomas Elliot
Darrin Milling (bass)

TUBA

Brian Cox

TIMPANI

Benjamin Ramirez

PERCUSSION

Robert Slack
Scott Robinson
F. Feza Zweifel

ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

ORCHESTRA MANAGER

Richard Zuch

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Paavo Järvi: Graduating student of Otto-Werner Mueller
David Hayes: Student of Otto-Werner Mueller
James Ross: Student of Otto-Werner Mueller
Andre Smith: Student of Otto-Werner Mueller
Stuart Malina: Student of Otto-Werner Mueller

We do not expect you to follow us all the time, but if you would have the goodness to keep in touch with us occasionally . . .

- Sir Thomas Beecham

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fourth Season 1987-1988

Monday 2 May 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

SEVENTY-FOURTH STUDENT RECITAL

Graduating student Evan Drachman, cello

Sonata in D major for
Viola da Gamba and Clavier
Adagio - Allegro - Andante - Allegro

Johann Sebastian Bach
(1685-1750)

Sonata No. 2 for Cello and
Piano in F major, Op. 99
Allegro vivace
Adagio affettuoso
Allegro appassionato
Allegro molto

Johannes Brahms
(1833-1897)

Evan Drachman, cello
Stuart Malina, piano

INTERMISSION

Divertimento in D major
(transcribed by Gregor Piatigorsky)
Adagio - Menuett & Trio - Allegro di molto

Franz Joseph Haydn
(1732-1809)

Capriccio for Cello and Piano

Lukas Foss
(1922-)

Sonata for Cello and Piano
Prologue
Sérénade et finale

Claude Debussy
(1862-1918)

Evan Drachman, cello
Stuart Malina, piano

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Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Evan Drachman: Graduating student of Orlando Cole
Stuart Malina: Conducting student of Otto-Werner Mueller

Music doth extenuate fears, furies, appeaseth cruelty, abateth heaviness, and to such as are wakeful it causeth quiet rest; it cures all irksomeness and heaviness of soul.

- Cassiodorus (c. 585)

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fourth Season 1987-1988

Tuesday 3 May 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

SEVENTY-FIFTH STUDENT RECITAL

Roman Camp

Kam Morrill
(1961-)

James Burgess, tenor
Eileen Buck, piano

Concerto for Viola (with piano)

Béla Bartók
(1881-1945)

Moderato
Adagio religioso
Vivace

Michael Strauss, viola
Eileen Buck, piano

Quartet for Piano and Strings

Gabriel Fauré
(1845-1924)

No. 1 in C minor, Op. 15
Allegro molto moderato
Scherzo: allegro vivo
Adagio
Allegro molto

Paul Roby, violin Michael Strauss, viola
Derek Barnes, cello Eileen Buck, piano

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Aesthetic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Michael Strauss: Student of Karen Tuttle
Eileen Buck: Student of Dr. Vladimir Sokoloff
James Burgess: Graduating student in the Opera Program
with Ignace Strasfogel

Paul Roby: Graduating student of Jascha Brodsky & Yumi Scott
Derek Barnes: Student of Orlando Cole
Kam Morrill: Student of Ned Rorem

Karen Tuttle prepared the Fauré

Many men are melancholy by hearing music, but it is a pleasing melancholy that it causeth; and therefore, to such as are discontent, in woe, fear, sorrow, or dejected, it is a most present remedy.

- Robert Burton (1621)

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fourth Season 1987-1988

Wednesday 4 May 1988 at 4:30pm in Studio IIJ

The Curtis Opera Department Presents a Program of Scenes

Staged by Members of the Opera Directing Class

under

ROGER BRUNYATE

La Bohème

Giacomo Puccini

(1858-1924)

Duet from Act III

Sung by Maria Fortuna and Lawrence Mudd

Directed by Seth Malkin

Piano: Stuart Malina

The Crucible

Robert Ward

(1917-)

Act III, scene 1

Sung by Susan Harris and Timothy Sarris

Directed by James Burgess

Piano: Nicola Averill

Susannah

Carlisle Floyd

(1926-)

Act II, scene 3

Sung by Lisa Helmelt and Richard Slater

Directed by Susan Harris

Piano: Susan Nowicki

Thais

Jules Massenet

(1842-1912)

Duet and final scene

Sung by Deborah Norin and Timothy Sarris

Directed by Teresa Nevola

Piano: Audrey Axinn

The Daughter of the Regiment

Gaetano Donizetti

(1797-1848)

Letter Trio from Act II

Sung by Lydia Mila, Lorie Gratis, and Seth Malkin

Directed by Maria Fortuna

Piano: Gary Gress



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fourth Season 1987-1988

Thursday 5 May 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

SEVENTY-SIXTH STUDENT RECITAL

Graduating student Harvey De Souza, violin

Sonata for Violin and Piano
in G Major, Op. 30, No. 3
Allegro assai
Tempo di menuetto
Allegro vivace

Ludwig van Beethoven
(1770-1827)

Sonata for Violin and Piano, Op. 82
Allegro risoluto
Romance: andante
Allegro non troppo

Edward Elgar
(1857-1934)

Harvey De Souza, violin
Tina Toglia, piano

INTERMISSION

Sonata for Violin and Piano
Allegretto
Blues (moderato)
Perpetuum mobile (allegro)

Maurice Ravel
(1875-1937)

Five Melodies, Op. 35bis
Andante (Paul Kochanski)
Lento ma non troppo (Cecilia Hansen)
Animato, ma non allegro (Paul Kochanski)
Allegretto leggiadro e scherzando (Paul Kochanski)
Andante non troppo (Joseph Szigeti)

Sergei Prokofiev
(1891-1953)

I Palpiti, Op. 13

Niccolo Paganini
(1782-1840)

Harvey De Souza, violin
Tina Toglia, piano

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Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

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Harvey De Souza: Graduating student of Jascha Brodsky
Tina Toglia: Graduating student of Dr. Vladimir Sokoloff

Beethoven can write music, thank God - but he can do nothing else on earth.

- Ludwig van Beethoven

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

The Curtis Institute of Music

FIFTY-FIFTH COMMENCEMENT

and

CONFERRING OF DEGREES



CURTIS HALL

Saturday, May Seventh

One Thousand Nine Hundred and Eighty-eight

at Eleven o'clock in the Morning

Certificate

Opera

James Burgess

Piano

Mari Kwon

Diploma

Voice

Kent Smith

Composition

Jennifer Elaine Higdon (*in absentia*)

Accompanying

Audrey Beth Axinn

Rachel Suzanne Rice

Tina Toglia

Organ

Monte Wayne Maxwell

Violin

Moshe Hass

Jennifer Startt

Lara St. John

Viola

Kurt Edward Rohde

Double Bass

Pascale Delache

Michael Steer (*in absentia*)

Harp

Marie-Pierre Langlamet

Percussion

Benjamin John Ramirez

Bachelor of Music

Conducting

Paavo Jarvi

Composition

Geun-Sook Lee

Piano

Sepp Grotenhuis
(*in absentia*)

Organ

Terence Flanagan

Violin

Ivan Ho Tong Chan
Harvey de Souza
Sigrun Edvaldsdottir

Amy Kinney
Aimee Kreston
Paul Pesthy

Paul David Roby
Lee-Chin Siow
Charles Tyler Wetherbee

Viola

Anibal Dos Santos

Susan Renee Gulkis

Sarah Maude Wetherbee

Violoncello

Evan Drachman

Emmanuel Feldman

Yeesun Kim

Double Bass

Joelle E. Fancher John B. Moore

Clarinet

Nicola Everton Dennis Strawley

Bassoon

Gerald Anthony Alleva Mark Joseph Timmerman

Horn

Michael Vincent Motise (*in absentia*)

Trumpet

Bibi Black Christopher Hendricks
Frank J. Ferraro, Jr. Donald Lawrence Hughes

Trombone

William Ki-Ho Chang

Percussion

Robert A. Slack F. Feza Zweifel

Master of Music

Opera

Maria Fortuna

Susan Harris

Teresa Nevola

Order of Ceremonies

Prelude: Fantasia for Organ (1978) John Weaver

Processional: Rigaudon Andre Campra
JOHN WEAVER

INTRODUCTION OF COMMENCEMENT SPEAKER

GARY GRAFFMAN

ADDRESS

BETTY ALLEN
Executive Director
Harlem School of the Arts

AWARDING OF BARTOK SOCIETY OF AMERICA PRIZE

CONFERRING OF HONORARY DEGREES

CONFERRING OF CERTIFICATES

MR. SHAUN F. O'MALLEY
Chairman of the Board

GARY GRAFFMAN
Artistic Director

AWARDING OF DIPLOMAS

CONFERRING OF DEGREES IN COURSE

THE STAR SPANGLED BANNER

(See over)

GRADUATE PROCESSION

Recessional: Finale (Symphonie I) Charles-Marie Widor
JOHN WEAVER

O, say, can you see,
By the dawn's early light,
What so proudly we hailed
At the twilight's last gleaming,
Whose broad stripes and bright stars,
Through the perilous fight,
O'er the ramparts we watched
Were so gallantly streaming?
And the rockets' red glare,
The bombs bursting in air,
Gave proof through the night
That our flag was still there.
O, say, does that star-spangled banner yet wave
O'er the land of the free
And the home of the brave?

Assisted by

DR. VLADIMIR SOKOLOFF

Honorary Doctorate, The Curtis Institute of Music

Assistant Marshals

John J. Freeman

Jennifer Jones

Nicholas Kitchen

Craig Knox



THE SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC, 1987-88 Season

Synopsis

Conductors

Concerts (description, location, conductor)

Rafael Fruhbeck de Burgos (RFG)	10/16/87 Orchestra (Haverford Sch)	WS
Herbert Gietzen (HG)	**10/18/87 Orchestra (Schubert Thea)	WS
Erich Leinsdorf (EL)	*11/05/87 Opera (A of M)	HG
Otto-Werner Mueller (OWM)	11/23/87 Student Composers (CIM)	DH;JH;GSL;KM;TP
Krzysztof Penderecki (KP)	12/02/87 Concerto Concert 1 (CIM)	WS
Max Rudolf (MR)	02/12/88 Beeth Prog (Stockton Coll,NJ)	OWM
William Smith (WS)	02/13/88 Beeth Prog (ATH:NYC)	OWM
Ignace Strasfogel (IS)	**02/14/88 Beeth Prog (A of M)	OWM
Yuri Temirkanov (YT)	03/02/88 Concerto Concert 2 (CIM)	WS
	03/04/88 Concerto Concert 3 (CIM)	WS
	03/25/88 Conductor's Project (CIM)	PJ
	03/29/88 Orchestra (Furey Ellis Aud)	WS
	**03/31/88 Orchestra (A of M)	WS
	04/18/88 Concerto Concert 4 (CIM)	WS
	04/22/88 Opera (CIM)	IS
	04/23/88 Opera (CIM)	IS
	*04/24/88 Opera (CIM)	IS
	04/29/88 Student Conductors (CIM)	DH;PJ;SM;JR;AS

Student Conductors

David Hayes (DH)	04/18/88 Concerto Concert 4 (CIM)	WS
Jennifer Higdon (JH)	04/22/88 Opera (CIM)	IS
Paavo Jarvi (PJ)	04/23/88 Opera (CIM)	IS
Geun-Sook Lee (GSL)	*04/24/88 Opera (CIM)	IS
Stuart Malina (SM)	04/29/88 Student Conductors (CIM)	DH;PJ;SM;JR;AS
Kam Morrill (KM)		
Troy Peters (TP)		
James Ross (JR)		
Andre Smith (AS)		

* - recorded for broadcast
** - live broadcast

Soloists (except opera casts)

Students

Alumni

Gerald Alleva, bassoon (3/4/88)	Julius Baker, flute (10/16,18/87)
Bibi Black, trumpet (12/2/87)	Anton Kuerti, piano (2/12,13,14/88)
Ivan Chan, violin (3/4/88)	Arnold Steinhardt, violin (3/29,31/88)
William Ki-Ho Chang, trombone (3/2/88)	Michael Tree, viola (3/29,31/88)
Pascale Delache, double bass (3/4/88)	Benita Valente, soprano (2/13,14/88)
Harvey de Souza, violin (4/18/88)	Efrem Zimbalist, jr., narrator (2/13/14/88)
Anibal Dos Santos, viola (3/2/88)	
Evan Drachman, cello (4/18/88)	

Sigrun Edvaldsdottir, violin (3/2/88)
Susan Gulkis, viola (3/4/88)
Christopher Hendricks, trumpet (12/2/87)
Joelle Fancher, double bass (3/2/88)
Frank Ferraro, jr., trumpet (12/2/87)
Yee-Sun Kim, cello (12/2/87)
Amy Kinney, violin (4/18/88)
Aimee Kreston, violin (4/18/88)
Jennifer Kuhns, oboe (3/4/88)
Mari Kwon, piano (12/2/87)
Marie-Pierre Langlamet, harp (3/2/88)
Lawrence Mudd, baritone (11/23/87)
Paul Pesthy, violin (3/4/88)
Paul Roby, violin (4/18/88)
Lee Chin Siow, violin (3/4/88)
Lara St.John, violin (12/2/87)
Scott St.John, violin (3/2/88)
Robert Walters, oboe (11/23/87)
Charles Wetherbee, violin (3/2/88,4/18/88)
Sarah Wetherbee, viola (3/2/88)

Reading Rehearsals, 1987

9/10, 12, 24, 26

10/24

11/12, 14, 21

12/3, 5, 10, 12

1988

1/14, 16, 21, 23

2/18

3/17, 19

4/7, 9, 30

Works Performed

<u>Composer</u>	<u>Title (soloist, if any)</u>	<u>Date</u>	<u>Conductor</u>
Bach, JC	Concerto for Viola (Gulkis)	3/4/88	WS
Bach, JS	Concerto in c min for Violin & Oboe (Pesthy, Kuhns)	3/4/88	WS
Bartok	Concerto for Viola (Dos Santos)	3/2/88	WS
Beethoven	Concerto No. 5 for Piano (Kuerti)	2/12,13,14/88	OWM
	Concerto for Violin, mvnt 1 (L.St.John)	12/2/87	WS
	Incidental Music to "Egmont" (Valente, Zimbalist)	2/13,14/88	OWM
	Overture to "Egmont"	2/12/88	OWM
	Symphony No. 2 in D	2/12,13,14/88	OWM
Bernstein	Halil (Baker)	10/16,18/87	WS
Bottesini	Grand Duo for Vln & DB (S.St.John, Fancher)	3/2/88	WS
Brahms	Double Concerto (Kreston, Drachman)	4/14/88	WS
Bruch	Concerto No. 2 for Violin (Kinney)	4/14/88	WS
Copland	Appalachian Spring	4/29/88	SM
Creston	Fantasy for Trombone (Chang)	3/2/88	WS
Debussy	Prelude a l'apres-midi d'un faune	4/29/88	AS
de Falla	El Sombrero de Tres Picos: Suite No 2	10/16,18/87	WS
Fasch	Concerto for Trumpet (Hendricks)	12/2/87	WS
Ginastera	Concerto for Harp (Langlamet)	3/2/88	WS
Haydn	Concerto for Trumpet (Ferraro)	12/2/87	WS
	Concerto No. 1 for Violin (Chan)	3/4/88	WS
Higdon	Concerto for Oboe (Walters)	11/23/87	JH
Hummel	Concerto for Trumpet (Black)	12/2/87	WS
Jolivet	Concerto for Bassoon (Alleva)	3/4/88	WS
Koussevitsky	Concerto for Double Bass (Delache)	3/4/88	WS
Lee	Hweh Sang	11/23/88	GSL
Liszt	Les Preludes	4/29/88	JR
Mahler	Symphony No. 6	3/29,31/88	WS
Menotti	Amelia Goes to the Ball	11/5/87	HG
	The Medium	11/5/87	HG

Date		Description		Amount	
1900	Jan 1	Balance		100.00	
1900	Jan 15	Received from John Doe		50.00	
1900	Feb 1	Received from John Doe		25.00	
1900	Feb 15	Received from John Doe		25.00	
1900	Mar 1	Received from John Doe		25.00	
1900	Mar 15	Received from John Doe		25.00	
1900	Apr 1	Received from John Doe		25.00	
1900	Apr 15	Received from John Doe		25.00	
1900	May 1	Received from John Doe		25.00	
1900	May 15	Received from John Doe		25.00	
1900	Jun 1	Received from John Doe		25.00	
1900	Jun 15	Received from John Doe		25.00	
1900	Jul 1	Received from John Doe		25.00	
1900	Jul 15	Received from John Doe		25.00	
1900	Aug 1	Received from John Doe		25.00	
1900	Aug 15	Received from John Doe		25.00	
1900	Sep 1	Received from John Doe		25.00	
1900	Sep 15	Received from John Doe		25.00	
1900	Oct 1	Received from John Doe		25.00	
1900	Oct 15	Received from John Doe		25.00	
1900	Nov 1	Received from John Doe		25.00	
1900	Nov 15	Received from John Doe		25.00	
1900	Dec 1	Received from John Doe		25.00	
1900	Dec 15	Received from John Doe		25.00	
1900	Total			1000.00	

Morrill	Concerto for Alto Saxophone	11/23/88	KM
Mozart	The Impresario	3/25/88	PJ
	Overture to "Die Zauberflote"	10/16,18/87	WS
	Sinfonia Concertante, K.364 (C.& S.Wetherbee)	3/2/88	WS
	Sinfonia Concertante, K.364 (Steinhardt, Tree)	3/29,31/88	WS
Offenbach	La Perichole	4/22,23,24/88	IS
Peters	Prayer and Fugue	11/23/87	TP
Platt	The Silent Earth (Mudd)	11/23/87	DH
Saint-Saens	Concerto No. 4 for Piano (Kwon)	12/2/87	WS
Schubert	Symphony No. 5 in Bb	3/25/88	PJ
Schumann	Concerto for 'Cello (Kim)	12/2/87	WS
Sibelius	Concerto for Violin, mvnt 1 (Edvaldsdottir)	3/2/88	WS
	Concerto for Violin, mvnt 1 (Siow)	3/4/88	WS
	Symphony No. 5 in Eb	10/16,18/87	WS
Spohr	Concerto No. 8 for Violin (C.Wetherbee)	4/14/88	WS
Tchaikowsky	Symphony No. 1 in g min	4/29/88	PJ;DH
Vieuxtemps	Concerto No. 5 for Violin (de Souza)	4/14/88	WS
Wieniawski	Concerto No. 2 for Violin (Roby)	4/14/88	WS

Works Read (but not performed)

Beethoven	Symphony No. 7 in A	4/30/88	MR
Brahms	Akademische Festouverture	4/30/88	MR
	Variations on a Theme of Haydn	3/17,19/88	WS;EL
	Symphony No. 1 in c min.	1/14,16/88	OWM
	Symphony No. 4 in e min.	9/10,12/87	OWM
Bruckner	Symphony No. 6 in A	9/26/87	WS
Debussy	La Mer	3/18/88	WS
Dvorak	Symphony No. 7 in d min.	9/17,19/87	OWM
Haydn	Symphony No. 82 in C	11/12/87	WS
	Symphony No. 88 in G	11/12/87	WS
Mahler	Symphony No. 1 in D	11/14,21/87	WS;RFB
Penderecki	Symphony No 2	12/10,12/87	KP
Schubert	Symphony No. 9 in C	1/21,23/88	OWM

Shostakovich	Symphony No. 1 in f min.	4/7,9/88	OWM
	Symphony No. 6 in b min.	12/3,5/87	WS;YT
Strauss,R.	Don Quixote	10/24/87	WS
	Till Eulenspiegels Lustige Streiche	3/17,19/88	WS;EL
Tchaikowsky	Symphony No. 6 in b min.	9/24/87	WS
Wagner	Overture to "Rienzi"	9/24/87	WS

THE ORCHESTRA

VIOLIN

ST. JOHN, Scott
ROBY, Paul
CHAN, Ivan
WETHERBEE, Charles
KITCHEN, Nicholas
SIOW, Lee Chin
NUMAZAWA, Yayoi
KINNEY, Amy
KRESTON, Aimee
EDVALDSDOTTIR, Sigrun
PESTHY, Paul
DE SOUZA, Harvey
JUSTEN, Gloria
FLEISCHMANN, Ghislaine
CHEN, Hui-fang
STARTT, Jennifer
HASS, Moshe

FRANK, Pamela
UMBER, James
ORCHARD, Jennifer
BAE, Sang-Eun
ST. JOHN, Lara
KIM, Hyun-a
KOLJONEN, Elissa
ALLIFRANCHINI, Ruggero
FISHER, Kimberly
JUSTEN, Ellen-Maria
HWANG, Yumi
RUHSTRAT, Desiree
SCHATZ, Kamilla
RESNICK, Emi
HUANG, Wanchi

VIOLA

DOS SANTOS, Anibal
GULKIS, Susan
WETHERBEE, Sarah
RICE, Geraldine
LIGOCKI, Scott
GOODWIN, William
APAP, Jean-Marc
ROHDE, Kurt
CHOI, En-Sik
ARNOTT, David
STRAUSS, Michael
AHN, Anna Marie

CELLO

KIM, Yee-Sun
DRACHMAN, Evan
SUTTER, Wendy
PARTHUN, Peter
KOEN, John
SMITH, Wilhelmina
OSTLING, Kristin
LEE, Soo Hyun
BARNES, Derek
LEE, Ju Young

DOUBLE BASS

FANCHER, Joelle
MOORE, John
SWITALSKI, Kevin
DELACHE, Pascale
OSIKA, Geoffrey
GORDON, Glenn

FLUTE

BYRNES, Lisa
CYBRIWSKY, Kristan
SMITH, Joshua
YOON, Hye Ri

OBOE

FISCHER, Jonathan
KUHN, Jennifer
SMITH, Peter
WALTERS, Robert

CLARINET

EVERTON, Nicola
MEZA, Vinicio
OSBORN, Sean
SHRAUGER, Erika
STRAWLEY, Dennis

BASSOON

ALLEVA, Gerald
BENDER, Matthew
HARRIS, Mary Ellen
TIMMERMAN, Mark

HORN

AVERILL, Nicola
GEORGE, Suzanne
KING, Richard
MOTISE, Michael
OSMOND, Paul
SWARTZ, Richard

TRUMPET

BLACK, Bibi
DI LORENZO, Anthony
FERRARO, Frank
HENDRICKS, Christopher
HUGHES, Donald

TROMBONE

CHANG, William
DI LUTIS, John
FREEMAN, J. Jeffery
MILLING, Darrin

TUBA

KNOX, Craig

PERCUSSION

RAMIREZ, Benjamin
ROBINSON, A. Scott
SLACK, Robert
ZWEIFEL, F. Feza

HARP

KIM, Kyun Hee
LANGLAMET, Marie-Pierre
LEE, Jung-Wha

KEYBOARDS

RICE, Suzanne

ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

ORCHESTRA MANAGER

Richard Zuch

